

CORRESPONDENCE

1947

PROVISIONS TO BE INCLUDED IN AGREEMENT BETWEEN

THE MILLER COMPANY AND THE DOWNTOWN GALLERY

1. The Miller Company agrees to spend a minimum of \$50,000. for paintings over a period of five years, subdivided as follows.

1st year	-	\$15,000.
2nd year	-	10,000.
3rd year	-	10,000.
4th year	-	7,500.
5th year	-	7,500.

2. For its service in assembling, sponsoring, publicizing and circuiting The Miller Company collection for a period of five year, along the lines suggested in its letter of April 2nd, 1946, The Downtown Gallery would received a normal commission on paintings by artists it represents, and ten percent on the purchase price of paintings by artists represented by other dealers.

3. A minimum of fifty percent of the total amount expended each year for American paintings will be for the purchase of paintings by artists represented by The Downtown Gallery.

4. The Downtown Gallery must act as sole purchasing agent for all paintings purchased by The Miller Company and or Mr. and Mrs. Burton G. Tremaine, Jr.

5. After the termination of this agreement, no other dealer may act in the same capacity assembling and sponsoring The Miller Company collection at any time previous to three years after the date of termination.

6. The Downtown Gallery will endeavor to consult with Mr. and Mrs. Tremaine on the purchase of all paintings for The Miller Company collection. But, if the gallery deems it necessary, in the best interests of the collection, to purchase immediately without consultation, it shall have the right to do so. In any case, the final decision as to

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which paintings shall be included in the collection will rest with The Downtown Gallery

7. The Downtown Gallery will guarantee to assemble sufficient paintings within six months after the signing of the agreement to make it possible to sponsor an exhibition of The Miller Company collection.

8. The Downtown Gallery will arrange for exhibitions of the collection in key locations throughout the United States (with the possible exception of New York City).

9. The Downtown Gallery will bring the collection to the attention of publications, radio commentators, etc., and endeavor, in every way, to publicize the collection.

100.00	-	Year 1st
100.00	-	Year 2nd
100.00	-	Year 3rd
100.00	-	Year 4th
100.00	-	Year 5th

10. The Downtown Gallery will make every effort to secure the best possible prices for the collection, and to make every effort to secure the best possible terms for the collection.

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PROPOSALS re: THE MILLER COMPANY COLLECTION

The collection should include all the varied schools of contemporary art. The keynote of the collection should be the word "PROGRESSIVE". However, since the Miller Company advertising is aimed primarily at architects, the emphasis in the choice of subject-matter in the paintings should be on "new spatial concepts". The collection should be inclusive of all styles of painting because the idea of "freedom of expression" should be underscored. That is, the architect, as well as the painter of today, can express and carry out his conception in any style he wishes. And most important of all, the collection should not be restricted to one type of painting because it will follow in the client's mind that Miller Company Lighting is restricted to one type of architecture.

The aim of the collection should be to include the best and most progressive in contemporary art, not merely reflecting a personal taste. Just as the sources of much contemporary American architecture are European, so might European paintings be used in the collection as source and background material. The collection should be predominantly American, advertising an American product. This angle will become more valuable as foreign markets open up when, at the same time, it should be possible to tour the collection through foreign countries. As the Miller Company presents the most progressive in contemporary American lighting, the collection should present the most progressive in contemporary American art.

In general ^{and American} the collection should be composed of three sections: European background material, examples of well-established American artists, and paintings by experimental, young, little known artists. As the Miller Company is constantly experimenting and developing lighting, the collection should not be static, but each year should include the outstanding experiments by established artists, and the work of the most promising new men.

To function for the Miller Company the collection should tour the country and be exhibited in locations where architects who might employ Miller Company products would see it. These exhibitions would also create interest in newspapers, "class" publications, art and architectural publications, etc. As the collection stands it would be of no interest to museums throughout the country. Any museum could borrow equally fine examples of the same artists from the Museum of Modern Art or similar institutions. To be of interest the collection must include outstanding works of various types and must include enough new material to give it some news value.

The connections of the Downtown Gallery, plus the fact that the gallery represents many of the most important American artists, make it possible for the gallery to sponsor such a collection in museums located in all the key points of the United States. However, since the success and the reputation of the Downtown Gallery is based upon its clients' confidence in its taste, it would not be advisable for the gallery to sponsor a collection which did not reflect this taste, a collection in which the gallery did not fully believe. Since the Downtown Gallery is acknowledged to represent a great number of the most important contemporary American artists, it would be necessary, for the gallery to sponsor a collection, to have at least

American
fifty percent of the paintings examples of artists the gallery represents.

Assuming that the Downtown Gallery would assemble and sponsor the Miller Company Collection, it would purchase paintings by artists represented by other galleries at the lowest possible price, adding only a ten percent commission for service. Paintings by artists the gallery represents would, of course, be purchased at the prevailing price.

In order to maintain interest in the collection the assembling should be done on a basis of not less than five years. In any case, it would be impossible to assemble a representative collection of any great importance in one or two years as there would not be enough outstanding pictures available.

On the basis of five years, it is suggested that the Miller Company spend the following minimum amounts on paintings each year:

1st year -	\$15,000
2nd year -	10,000
3rd year -	10,000
4th year -	7,500
5th year -	7,500

\$50,000

For its services in assembling and sponsoring the Miller Company Collection, ~~maximum~~ for a minimum of one year and a maximum of five years, the Downtown Gallery would expect to receive a minimum of \$11,000. This is computed on the basis that fifty percent of the paintings purchased would be by artists represented by the gallery, for which the gallery would receive normal commissions, and allowing for a ten percent service charge on paintings purchased outside the gallery. If the contract is terminated at any time before the five year period is completed, the Downtown Gallery would receive the difference between what it had already received in commissions and \$11,000.

There would also have to be provision that, no matter when the contract was terminated, no other dealer could continue to assemble and sponsor the collection for a period of three years.

It could be specified that, during the first year, sufficient pictures could be assembled in six months from the signing of an agreement between the Miller Company and the Downtown Gallery to make an exhibition of importance possible.

FOR AND IN CONSIDERATION of the sum of

_____ Dollars to us in hand paid
by Emily Hall Tremaine, we, the undersigned,

(Gallery)

hereby sell, assign, transfer and deliver to Emily
Hall Tremaine, that certain heretofore un-
published painting drawn and executed by _____
(artist)
_____, now entitled _____

_____,
including the title and the right to secure copyright
thereon and any renewal thereof throughout the entire
world, and to have and to hold the said painting, the
copyright and all rights of whatsoever nature there-
under existing.

The _____
(Gallery)

hereby warrants that said painting is the sole, ex-
clusive and original work of _____
(artist)

and that _____
(Gallery)

is the accredited agent and sole representative of
_____, with full power of
(artist)

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attorney to make this sale and assignment and that there exists no adverse claim to or in said painting.

The painting referred to herein is sold with the distinct understanding that Emily Hall Termaine, her heirs and assigns, have the right to use the same in sales promotion work, reproductions, trademarks, and all other needs whatsoever for the purpose of advertising, for the purpose of trading or for such purposes of a similar or different nature as the buyer chooses.

The _____
(Gallery)

further warrants that neither the artist nor anyone in privity with him has retained any rights in connection with said painting of any nature or kind except as specifically set forth hereafter. *The buyer shall not however be liable for resale reproduction without the permission of the artist.*

The sale is made with the warranty that neither the artist, vendor, gallery nor anyone in privity with them has previously disposed of any of the rights above set forth.

As additional consideration Emily Hall Termaine, her heirs, successors and assigns agree to pay to _____
(artist)

a royalty of ten per cent of all net sums received by Emily Hall Termaine, her heirs and

assigns in connection with the resale of reproductions of _____ sold in _____
(title of painting)
quantity for commercial purposes. It is specifically understood, however, that this does not refer to the

use of the painting or reproductions thereof in magazines or advertising, or in any other way than specifically set forth in this paragraph.

Emily Hall Termaine

By

STATE OF NEW YORK)
CITY OF NEW YORK) ss.:
COUNTY OF NEW YORK)

, being duly

sworn, deposes and says that she is the

of the

(Gallery)

that she is the same person who executed the above Bill of Sale and Warranty;

That the vendor is the sole and absolute accredited agent of and has full right to sell

(artist)

and transfer the

(painting)

That the vendor warrants that the said painting is the sole, exclusive and original work of

(artist)

That the said property and each and every part thereof is free and clear of all liens, mortgages, debts or other encumbrances of whatsoever kind and nature;

That the artist and the Gallery are not indebted to anyone or have no creditors;

That there are no judgments existing against them in any Court, nor are there any replevins, attachments or

executions against them now in force, nor has any petition in bankruptcy been signed by or against them;

That this affidavit is made for the purpose and with the intent of inducing Emily Hall Termaine to purchase the property described in said bill of Sale, knowing that she will rely thereon and upon the warranties therein contained pay a good and valuable consideration therefor.

Sworn to before me this
day of 1947.

John D. Morse
10 Chadwick Road
White Plains, NY 9-9741R

PUBLICIZING AMERICAN ART

I

Institutional, or long-range, publicity.

Newspapers. Constant feeding to the papers and wire services of such stories about American art and artists as: important sales and commissions; interviews with artists, dealers, and collectors; interviews with visiting celebrities about American art and what they think about it, etc. Dealers to keep me informed of any and all activities in their galleries they think newsworthy -- the impending visit of a famous person, for example, so that I might be on hand to interview him.

Magazines. The following articles to be placed as soon as possible in national magazines:

"Artists at Work" A picture spread showing well-known American artists at work in their studios -- how they work, what they think about it, what kind of people buy their work, etc. I am submitting illustrations from each present gallery member of Dealers in American Art, leaving the decision of selection up to the editor. Pictures used will carry the credit line of the gallery. Aimed at Colliers and then Readers Digest, substituting self-portrait line drawings for photos.

"Women in Art" Another picture spread showing both the prominent women artists and samples of their work. Aimed at McCall's, Ladies Home Journal, or Woman's Home Companion.

"The Midwest Goes for Art" A straight article giving the little-known facts about the extraordinary activity in midwestern schools, museums, and cities. The collections at Nebraska, Arizona, Iowa, St. Louis. The annual contemporary art exhibition at the Illinois State Fair. The beginning of the artist-in-residence idea in the Midwest, etc. Aimed at Harpers or the Atlantic, and Readers Digest.

"The _____'s Know What They Like" Illustrated article for Vogue, Town and Country, or Mademoiselle, showing the collection of people prominent in society -- in their home. But the illustrations to feature the painting and sculpture (American of course) instead of the furniture. Purpose to get across, without saying so, the idea that "it's smart to buy American art." After placing this article it could be easily followed by another, and another, differently slanted for a different magazine.

Television. The "Artists at Work" article has already been outlined for television and is now being presented to prospective sponsors by the William Morris Agency. The mobile television camera will show Morse interviewing the artists in their studios.

II

Exhibition publicity.

I propose that in addition to the Multiple Exhibition for Artists Equity in New York galleries and elsewhere, we hold one large exhibition as a tangible, focal point on which to hang publicity. Very conveniently, next spring marks the 35th

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anniversary of the Armory Show, which even after 35 years is the one art exhibition that most city editors know about. I think we could exploit its accumulated publicity value to show American Art Thirty Five Years Later. I believe further that it would get enough publicity to warrant charging an admission fee at the opening, proceeds to go to Artists Equity.

One room could be devoted to American pictures from the original show (Hermon More has located many of them in New York and offers to help), with possibly black and white blow-ups of the foreign pictures such as the Nude Descending a Staircase. The other rooms (of the Grand Central Galleries if they are available) to be filled with paintings submitted to a hanging committee by the Dealers. Each gallery, or section, would display a sign giving the address of the Dealer, and inviting the public to come and see other paintings by the same artists, now on display there.

If it is true that the last Dealers Exhibition at the Art Students Leagurediscovered twenty new collectors, this exhibition should find forty, or more -- and at a minimum cost.

Newspapers. With both the Armory Show and Artists Equity ideas, this multiple exhibition should be good for a series of stories in all New York papers and the wire services, not counting the art pages, which will be automatic. These stories would be released to build up to the date of the exhibition, something as follows:

1. Announcement (immediately) of the Dealers in American Art organization. Its purpose, etc, with only a bare mention of the exhibition now being assembled.
2. Exhibition announcement for the benefit of Artists Equity. Management feeds the hand that bites it idea.
3. The Armory Show story -- what old and new pictures are to be shown. With photographs.
4. Release with mats of some of the cartoons that appeared in papers 35 years ago and quotes from Kenyon Cox, Theodore Roosevelt, etc. Always balancing any disparaging remark with a praising one.
5. Interviews with some of the original artists and sponsors -- what do they think of American art now -- 35 years later.
6. Interviews with dealers who were on hand at the original Armory Show.
7. Carefully worded story on prices then and now, showing how some of the pictures and sculpture have appreciated in value.
8. Follow up story on sales for benefit of Equity.

Magazines. Francis Brennan of Time Inc. has assured me that if we can demonstrate that American contemporary art stands up to the original Armory Show they will "get behind the exhibition 100%." I say if we can't demonstrate that fact we'd better forget the whole business. And where Life leads, Look and all the others will follow.

Television. A major exhibition opening has yet to be televised, although within five years it will be commonplace. This could be a pioneer effort. The CBS television studios are three floors below the Grand Central Galleries, and CBS is "interested" in the idea. This would automatically open up a whole new field of press publicity: Variety, The Billboard, Theater Arts, etc.

Radio. During the multiple exhibition the participating artists would be interviewed on about twenty day-time programs, and the double appeal of Artists Equity and the Armory Show would insure good coverage from local and national news commentators.

Jan-2-1947

Dear Miss Halpert-

The paintings to which you refer are family portraits and for sentimental reasons we do not care to dispose of them at this time. So, at a future date we do wish to sell them, we should be glad to notify you to that effect and send descriptions and other necessary details.

If you are now in this locality you are welcome to call and examine them.

Sincerely yours -

Edith M. Allen

Mrs Henry W Allen
200 Bank Street
Saco, Maine

January 2, 1947

Mr. Andrew C. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

For some time you have indicated an interest in acquiring a painting by Ben Shahn. His work comes in frequently, but goes immediately and I have not had a chance to communicate with you about any of his new pictures. However, we have just received so superb an example that I am very eager to have you see it and decided to tack it away until I hear from you. I sent you a photograph by air mail, but in this instance the photograph is particularly inadequate because the color, while extremely varied, is similar in value and reproduces very badly. I consider this one of his best examples and incorporates the many remarkable qualities for which he is so well known.

I hope that you will be in early in January to see the magnificent show of Dove paintings covering a period of thirty-eight years -- from 1908 to 1946. There will be about fifty pictures on view, giving a comprehensive report of this man's contribution to American abstraction and American art in general.

Meanwhile, I wish you a Very Happy New Year.

Sincerely yours

EGH1a

January 2, 1947

Mr. B. Tepper
1085 Kenyon Avenue
Plainfield, New Jersey

Dear Ben:

The enclosed is self explanatory.

I have written to the Newark Museum reminding
them of the receipt which you were to get.

A Happy New Year to you and Hazel.

Sincerely yours

EGH1a

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January 3, 1947

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Edgell:

Although the opposite sex is always accused of age changes, the boys go in for it more so in our vital statistics department.

Referring to Raymond Breinin, his birthdate is 1910, he now insists. We checked with him when we were publishing our brochure to make certain, since there had been several discrepancies in the past. Thus, the Avalon Press may use 1910 in its captions.

My best wishes for a Happy New Year.

Sincerely yours

BGHla



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

January 3, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

We have in the Index of American Design a watercolor rendering of a "Columbia" figurehead in the Downtown Gallery, of which Mr. Whitmore of the Marine Museum of the City of New York has already sent you a photograph.

The Index design of this figurehead is to be reproduced in a forthcoming publication.

I should appreciate it very much if you would tell me when you think the figurehead was made.

Sincerely yours,

Erwin O. Christensen

Erwin O. Christensen
Curator, Index of American Design

January 3, 1947

Miss Elmira Bier,
Assistant to the Director
Phillips Memorial Gallery
1600 Twenty-first Street N. W.
Washington 9, D. C.

Dear Miss Bier:

Thank you for sending us the two checks. The \$300 straightens out last years account as you indicated. However, if you will refer to the Marin bill, you will note that the price was \$1750 rather than \$1500. Dorothy Norman had advanced some money to Mr. Zoler and we are to send the checks to her. Thus, the Downtown Gallery is correct in both instances.

I wish you a very Happy New Year.

Sincerely yours

EGHla

January 3, 1947

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street N.W.
Washington, D. C.

Dear Mr. Phillips:

I am enclosing the catalogue of the Dove show which opens next Tuesday. The pictures will be hung on Saturday of this week.

We are very grateful to you for the privilege of exhibiting the five paintings from your collection. I do hope that you and Mrs. Phillips can arrange to see this show and will approve of our selection of paintings. I shall be away on Tuesday for the Marin opening in Boston, but will probably return late Wednesday afternoon.

A very Happy New Year.

Sincerely yours

EGHla

January 3, 1947

Mr. James T. Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

I am very much impressed with the article and had only two minor suggestions to make which I passed on to Alfred. I felt that on page 3 your statement that "his paintings are the opposite of abstract" was somewhat misleading. Alfred and I discussed that at length and he made the notation on his copy.

I am returning your exhibition data which corresponds with our records. Biographical notes are also attached in the event that you want the public collections in full.

More power to you and a Very Happy New Year.

Sincerely yours

EGHla

P.S. The 10 Dreyfus watercolors were not shown in the 1932 Sacc-Vanzetti show.

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January 3, 1947

Mr. Burton G. Tremaine, Jr.,
99 Center Street
Meriden, Connecticut

Dear Mr. Tremaine:

I am grateful to you and Mrs. Tremaine for sending us the handsome New Years card.

In referring to our records, we find that we have no photograph of "Lights in an Aircraft Plant". If you have a negative of this picture would you be good enough to send us two prints with the bill and if you can spare several of the color reproductions, we should very much like to have those for our records as well.

My best wishes to you and Mrs. Tremaine.

Sincerely yours

EGHla

January 3, 1947

Mrs. Anne K. Tressler
Adviser, Gallery Committee
The Wisconsin Union
University of Wisconsin
Madison, Wisconsin

Dear Mrs. Tressler:

Because our artists produce so slowly and the demand for exhibitions, and purchases in many instances, exceeds their production, we have discontinued sending out exhibitions, concentrating entirely on the major national shows. However, we are very happy to cooperate when possible. Perhaps later in the year we can assemble a group for the University Of Wisconsin. Meanwhile, you might let us know how many pictures and which of the artists interest you most. A brochure is being sent to you under separate cover.

Incidentally, for your information, we charge no exhibition fee, but demand a purchase guarantee with each show sent out with some fluctuation in relation to the situation as we like to make it as easy as possible for educational institutions.

Sincerely yours

EGHla

January 4, 1947

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

Now that the holidays are over I am back again at my desk facing a huge folder of correspondence.

I want to get the O'Keeffe situation straightened out. After talking with you I brought the subject up and I think that some time later it might be a good idea for you to write O'Keeffe directly, after the transaction is closed. Incidentally, she would very much like to have "The Wave" waxed under her personal supervision so that the glass may be removed permanently. I think it would enhance the picture and would protect it permanently. Would it be possible to have the picture delivered to An American Place or could you get permission for us to pick it up at the Stillman's for delivery to her. We could return it within a few days.

The Dove show is going up today and we are exhibiting a number of watercolor, withholding the three that you had us set aside. There are no watercolors in the size group that we showed you dating before 1930 and the period that these cover is sixteen years -- from 1930 to 1946. The last mentioned group was delivered to us a few days ago as the final work of the artist and we are now having them framed. When you come in we can show you a large selection including some of the earlier examples which are larger in size.

I hope you and Clare and the children had a wonderful holiday. My very best wishes for a Happy New Year. I hope to see you at the Marin show next Tuesday.

Sincerely yours

EGHla

January 4, 1947

Mr. Alfred V. Frankenstein, Art Editor
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Because I wanted to do such a perfect job, I have done nothing at all in connection with the Harnett matter. Now that the holidays are over and life is a little more peaceful, I shall devote myself to this project. I believe we sent you a list of the pictures of which we have no available photographs. Aside from two pictures which we had, the others can be obtained only from the Institutions owning them, since we did not make the sale of these examples.

You will hear from me shortly about the other details.

Sincerely yours

EGHla

Ten Cent Bill, 1877

Five Dollar Bill, 1877
Writing Table, 1877

Still Life with Letter
to Mr. Clark

Still Life, 1880

Still Life, 1883

After the Hunt, 1883

Philadelphia Museum of Art
Philadelphia, Pa.

" " "
" " "

Addison Gallery of Amer. Art
Andover, Massachusetts

Brooklyn Museum
Eastern Parkway
Brooklyn, New York

Columbus Gallery of Fine Arts
Columbus Ohio

Mr. Alfred V. Frankenstein

SALE, A. FRANKENSTEIN

After the Hunt, 1885

California Palace of the
Legion of Honor
San Francisco, Calif.

Still Life with Violin, 1889

Butler Institute
Youngstown, Ohio

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January 4, 1947

Mr. J. D. Hatch, Jr., Director
Albany Institute of History and Art
Albany 6, New York

Dear Mr. Hatch:

Your announcements have been inadvertently mislaid. However, I have a recollection that the drawings have to be sent for a jury, and at the expense of the artists. If such is the case, we are not in a position to cooperate with you, since it involves a definite gallery principle of not submitting to juries. On the other hand, if you wish to make your own selection here, we shall be glad to cooperate with you, for your drawing exhibition.

Sincerely yours

EGHla

January 4, 1947

22-

entire and no part of it should be
published or used in any way without
the express written permission of
the artist or his estate. It is
further agreed that the artist or
his estate shall be entitled to
withdraw the work at any time
without notice and without
penalty.

Dear Alfred:

I was so overwhelmed by your thoughtful and
generous gift that I saved up for a time to
write you a long letter without the accompan-
iment of the furious activities in the gallery,
directly before and during the holidays. Now
life is very quiet and I can concentrate. I
am really most grateful to you and appreciate
your kindness greatly.

The Crawford was shipped and you will not
doubt receive it in the near future.

The architects I had in mind was the combin-
ation of Phillip Goodwin and Edward Stone
who collaborated in designing the Museum of
Modern Art and are thoroughly familiar with
the functional aspects of the museum, which
includes not only flexible walls, but also
store rooms, moveable bins, information desks
etc., together with an expert knowledge of
gallery lighting in connection with Contem-
porary art. Whether they still work together
I do not know, but I can give you their
separate addresses.

O'Keeffe is now working on the exhibition of
the Steiglitz collection to be held at the
Museum of Modern Art in the Spring. This will

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Jan 14 1942

be an excellent time to see how the entire
looks up and what similar items are available
and what similar items are available for
further distribution. It might be well worth
your while to come up at that time and
communicate with her during or after the
exhibition.

Best Affection

My very best regards, and a Happy New Year.

Sincerely yours

January 4, 1947

Mr. Paul Gardner, Director
William Rockhill Nelson Gallery of Art
Kansas City, Missouri

Dear Mr. Gardner:

It seems that the Friends of Art of Kansas are not friends of the Downtown Gallery, as our best pictures are consistently turned down. However, I appreciate your continued interest.

When the truckmen called we tried to contact Mrs. Parker to ascertain which ~~Tam~~ was to be sent; The one that you had considered for the Friends, or the small one that she had in mind for some young woman who wished to present a picture to the institute. I know the latter painting and shall be glad to send it on at this time, if she is still interested in considering it. Wont you please let me know.

It was a great pleasure to see you and I hope that your visits will be more frequent in the future. Perhaps I can avail myself of your invitation early in the summer, when I am planning a real vacation and a trip.

My best regards.

Sincerely yours

EGHla

January 4, 1947

pcy 5 ~
Professor Worth Griffin
The Orton Art Collection
State College of Washington
Pullman, Washington

Dear Professor Griffin:

In a recent issue of the Art Digest we read a very interesting statement regarding the Orton Collection.

Under separate cover I am sending you a brochure listing the artists for whom we are agents, and including reproductions of their work together with biographical data. It occurred to me that you might be interested in becoming further acquainted with these artists. Should you want additional information in the future please do not hesitate to call on us.

Sincerely yours

EGHla

January 7, 1947

Mr. James Plaut, Director
The Institute of Modern Art
138 Newbury Street
Boston, Massachusetts

Dear Jim:

Now that all the pictures are in your possession and the price lists have been sent off, I thought it advisable to confirm in writing the exhibition arrangements.

It is understood that on all the sales made, checks will be payable to The Downtown Gallery and a 10% commission in the form of a contribution will be sent to the Institute of Modern Art of Boston. To help the tax situation for some of your close associates, the 10% may be deducted from the selling price and paid directly to the Institute with a check for 90% made out to the gallery. Thus, these purchasers may avail themselves of the gift tax deduction.

Miss O'Keeffe specified that no one is qualified to make any price changes or variations and that the consigned figures will have to be met in each instance -- unless she directly, or through me, agrees on some deviation. I am sure that she feels this arrangement of no changes includes even Mr. Marin and/or any of his numerous appointed agents.

We could not get actual prices on the etchings, but it would be safe to use the following figures: The early Paris period may be sold from \$35 to \$50; the New York group at \$75. As indicated on the original list, #122 - Downtown New York dated 1925 is not for sale since it belongs to the Steiglitz collection.

Sincerely yours

EGH1a

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN, NEBRASKA

January 7, 1947

GUTENBERG GALLERY
32 West 41st Street
New York, N. Y.

ATTENTION: Mrs. Ruth Walbert

Dear Mrs. Walbert:

Since my visit to your gallery in December I have reviewed the selections as a whole and have made the necessary changes in the list of work requested for our March show. The complete list that is enclosed gives the names of items that are asking you to lend for the Nebraska Art Association's Exhibition of Contemporary Art, March 2 to 30, 1947.

We now need to have you send the following data soon in order to proceed with our plans:

- (1) Give a number on the enclosed list, with correct titles, sales prices and suggested valuations of work for insurance to the.
- (2) Photographs of as many of the objects as you have.

If suggestions are necessary please refer to, "suggested prices" listed in parentheses or send more parts for our consideration.

The work from our gallery should be sent for a call from back of our own terms of art. If our verbal agreement or had and will call you for an appointment to collect work. The Nebraska Art Association, as usual, assumes costs of packing, shipping and insurance.

Thank you again for your courteous and generous cooperation.

Sincerely,

Angela Kirsch
Angela Kirsch, Director
University of Nebraska
Art Galleries

*P.S. The Pasen drawing (made)
arrived and is even finer than I
remembered - Thank you, many times -
DK.*

D:CS

Incl.

January 8, 1947

Mr. Peter Lauck
N. W. Ayer and Son
West Washington Square
Philadelphia 6
Pennsylvania

Dear Mr. Lauck:

Could you ask your accounting department, when they send a check for the painting Breinin did for Capehart, to make it out and forward it to the Downtown Gallery, rather than sending it directly to the artist?

Thanks.

Sincerely yours,

Charles Allan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1947

Mr. Reginald Poland
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Dear Mr. Poland:

This is in reply to your letter of December 27, 1946. I must apologize for being so long in answering, but Mr. Zorach has been out-of-town, and I wanted to check with him about some of the points you mention in your letter.

Sorry, too, about the garbled condition in which you received the telegram giving you the OK to keep the exhibition until February 16th. I assure you that we were all quite sober when the wire was sent - so we will have to blame the error on the fantasy of Western Union. Of course, we meant sculpture exhibition, etc.

Mr. Zorach says he is quite willing to have the exhibition make three or four stops before it gets back to New York. So I will write immediately to the various museums you suggest and see if we can't work out a schedule. As soon as we have any replies, I will let you know one way or the other.

Mrs. Halpert is in Boston for the opening of the Marin retrospective exhibition. That is why she is not personally answering your letter. I am answering in her place because because I felt our reply was delayed enough as it is.

Sincerely yours,

Charles Alan
Associate Director

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N134 21 1 EXTRA=PASADENA CALIF 9 10 10A

MRS HALTERN, DOWNTOWN GALLERY=

32 EAST 51 ST=

MAY WE BORROW ZORACH EXHIBITION PAINTINGS AND SCULPTURE
INCLUDING DRAWINGS CONCLUSION SAN DIEGO SHOW SIX WEEKS
PLEASE WIRE ANSWER COLLECT=

ALICE M GOUDY DIRECTOR PASADENA ART INSTITUTE.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(12)
1947 JAN 9 PM 2

answered 1/9/46: NIGHT LETTER COLLECT

OKEH TO HAVE ZORACH EXHIBITION FOR SIX WEEKS AFTER CLOSING AT SAN DIEGO. PLEASE COMMUNICATE WITH REGINALD POLAND TO MAKE NECESSARY ARRANGEMENTS. CONFIRMING LETTER FOLLOWS.

E G HALPERT
THE DOWNTOWN GALLERY

January 10, 1947

Mr. T. J. Muldoon
Kende Galleries, Inc.,
Gimbel Brothers
33rd Street and Broadway
New York, N. Y.

Dear Mr. Muldoon:

I am enclosing the signed contract you requested.

As I mentioned, I had originally requested an appraisal valuation on the three French paintings, namely:

Renoir	Head of Child
Vuillard	Interior - pastel
Bombois	River Scene

These do not belong to the gallery and the client who owns these pictures refused to put them in a sale unless I had some estimate of what they would bring. Thus, I cannot assume the responsibility until such time as you carry out this original arrangement.

You also agreed that we were privileged to bid in several instances if desirable at a reduced commission of 10%.

Please record these two stipulations in conjunction with the contract so that they become part of the latter.

Sincerely yours

EGHla

THE PASADENA ART INSTITUTE

46 North Los Robles Avenue
Telephone: SYcamore 3-6167
PASADENA 1 - CALIFORNIA

January 10, 1947

Miss Edith Halpert
The Downtown Gallery
New York, N. Y.

Dear Miss Halpert:

We are in receipt of your wire and have written
Mr. Poland accordingly.

We are planning on opening the Zorach exhibition
at the Art Institute around the 26th of January.

Thank you so much for replying so promptly and
for your permission to show this exhibition.

Cordially yours,

Betty R. Higgins
Executive Secretary.

January 10, 1947

Mrs. Huddleston Rogers
Claremont Manor
Claremont, Virginia

Dear Mrs. Rogers:

On several occasions we were informed that you own a painting by William M. Harnett.

As you may know we revived the interest in Harnett with a one man exhibition in 1939, and have since maintained a complete record of his work as we have located it. A book is now in work and we are very eager to have additional photographs of pictures previously no recorded by us.

Would it be possible to get a photograph of your Harnett painting for our catalogue and for the book in preparation. We should be most grateful for your cooperation.

Sincerely yours

EGHla

January 11, 1947

Mr. Peter vanBark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Peter:

I am very glad that you wrote frankly about your feelings in connection with the gallery, and I hope that I can make myself equally clear in connection with your inquiry.

May I say without qualification that there is no basis whatsoever for the statement that the material we send is "old, minor, or has been around and below the average quality of the artists represented". I have checked our consignment lists to see whether we had slipped up in our selections, and I am more than ever convinced that you got the choicest material on hand. It may be true that in some instances there were no "latest" pictures available, as they sold immediately upon receipt. We realize on this end that the only way to put over the project is to have proper presentations; that with the limited number of pictures you can have on hand it is vital that you have only the best, both for your sake and for ours. This has been our policy consistently and if any of your visitors made derogatory statements, you should refute such accusations with authority. There are several artists whose production is extremely limited and whose pictures are sold "hot off the griddle". In such cases we too have no new pictures available. But no artist is like Venus rising from a sea shell and certainly his paintings of a few months or even years back are equally important.

From past experience I know that people like to go to the source and see a large selection and some times think they can do better. But this is not necessarily the case and first of all I feel that you must be convinced that you have top examples in order to convince your visitors.

As a matter of fact, I have before me a letter from Arthur Millier dated December 6th from which I am quoting. "May I add that the Karfiol show was magnificent and that I feel sure the sending here of such topnotch shows will, in time, reap a real

harvest."

The Dove show that we have just sent to you is equal in quality to our current exhibition with each example balancing one on view here. The enclosed clipping from the New York Times the day after the show opened, will give you an indication of the New York reception and if you can present your show with the same enthusiasm I am sure that California will respond equally well.

From my own experience I know that it is what I give out that people carry away with them. What I am trying to say is, that you have to be sold first and have conviction about the pictures so that you can countenance any criticism from visitors who naturally put up a defensive. It is difficult I know to shift into this attitude immediately, but that would be my personal advise if you really want to make a great success in this new venture.

More power to you and my best regards to you and Virgie.

Sincerely yours

EGHla

January 11, 1947

Mrs. Marguerite Weiss
1664 Westmoreland Avenue
Apartment 11
Cincinnati, Ohio

Dear Mrs. Weiss:

Thank you for your letter.

We are planning a Zorach one man exhibition of his sculpture in the near future. At the moment Mr. Zorach is in Florida, but on his return we shall have photographs made of several new stone carvings so that the selection I send you may be comprehensive. Meanwhile, I might suggest that you obtain the monogram on William Zorach published by the American Artists Group. I am sure that these are available in your local bookshop. This monogram has a number of reproductions and will give you a fairly good cross section of Zorach's sculpture.

You will hear from me shortly.

Sincerely yours

EGH1a

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

January 13, 1947

Dear Edith:

Your letter of January 4th began "Now that the holidays are over" - aren't you lucky! Now that our Abstract show is installed, I find your letter among enough others to make me raise an eyebrow regarding the paper shortage.

As to the O'Keeffe painting, The Wave, I am writing Charles Stillman by this same mail telling him of O'Keeffe's wish to have the picture waxed. I suggest that you give him a ring, Circle 54400, (Time Incorporated, he's the Treasurer) and arrange for a suitable time to have the painting picked up.

As to the other matter of having her here some time in the spring, I shall write in a little while. How soon does she go to Santa Fe and will you send me her address there?

I am very much disappointed not to have seen The Dove show as it went up and I am afraid that it will be all through before I turn up again. I would like to do something on this, however, sooner or later.

I hardly saw you at the Institute. Had I realized that the fleeting moment at the staircase was to be the last (doesn't this sound like Lionel Barrymore), I would have made some sort of demonstration. I looked for you later but you had gone, which was a disappointment equal to that of not meeting Merin. He was constantly surrounded and left while I was looking the other way. Incidentally, will you take him on or is the gentleman on 57th Street still angling? What other gossip have you?

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

bhh/t

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January 13, 1947

Mr. Reginald Poland
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego, California

Dear Mr. Poland:

Mrs. Walpert came back from Boston and I told her that I had written you. She feels that it would be more advisable if you would communicate with whichever museum directors you think best, offering them the Zorach exhibition. Zorach thinks Minneapolis would be most interested because he lectured out there quite recently and there are collectors there who are familiar with his work. From our point of view Toledo might also be worthwhile. But it is quite up to you.

I received a telegram from Miss Goudy in Pasadena, asking for the exhibition. I replied that it was agreeable to us, and that she should communicate directly with you about the necessary arrangements.

Sincerely yours,

Charles Alan

2656 PENOBSCOT BUILDING
DETROIT

January 13, 1947.

Dear Mrs. Halpert:

The "Marin" was delayed in delivery by the local express company, but has been here about a week. When I saw it in New York, I thought it literally tremendous. I still think so; in fact, it is too tremendous. I feel that I have made a mistake in it for two reasons. First, the size of my apartment does not permit it to be seen in proper perspective. One has to get away from it in order to lose the detail and let the picture emerge and this I cannot do in my small rooms. Secondly, it is somber here to the point of starkness. It did not strike me so in New York, but it had there many other pictures around to absorb or offset its melancholy mood. Here it appears bleak to the point of being depressive. The picture needs lots of space and company and then it would be glorious.

Nor do the Doves fit my surroundings as I had hoped they would, but they are not as discordant as the Marin. I should have asked that all these water colors be sent on approval. This method has been helpful to me in making satisfactory selections in the past, but I am so keen about Marin's work that I failed to realize that my judgment had not matured to the point of being dependable.

If possible, I would like to return the Marin and the Doves and pay a proper sum for all the trouble everyone has been put to and begin all over with you later on to find pictures that are better suited to my situation.

Please realize that I fully recognize my obligation to pay for these pictures in full and this I shall do according to our understanding unless some alternative arrangement is acceptable to you.

Yours truly,



E. E. MacCrone.

Mrs. Edith G. Halpert,
c/o Downtown Galleries,
32 East 51st Street,
New York, New York.

January 13, 1947

Miss Alice M. Goudy
Pasadena Art Institute
Pasadena, California

Dear Miss Goudy:

This will confirm our telegram of recent date. You may have the Zorach exhibition after it closes at the Fine Arts Gallery in San Diego, for a period of six weeks.

You will, of course, carry the same insurance as at San Diego. We assume that you are bearing the cost of transportation from San Diego to Pasadena. We also imagine that you will arrange with Mr. Poland to bear some of the costs of transportation from Pasadena to New York. I believe that Mr. Poland will attempt to place the exhibition at some mid-western museum in order to minimize the transportation charges for the California museums.

Sincerely yours,

Charles Alan
Associate Director

January 13, 1947

Mrs. Alfred E. Bissell
The Wilmington Society of the Fine Arts
Delaware Art Center Building
Park Drive at Woodlawn Avenue
Wilmington 51, Delaware

Dear Mrs. Bissell:

Enclosed you will find cards for the paintings by Kuniyoshi, Lawrence, and Zerbe, we shall send to your exhibition of contemporary American painting. We are sending one Kuniyoshi oil and one painting in casein. We thought you would rather have the very recent casein rather than two less recent oils. In the past two years Kuniyoshi has painted almost entirely in casein, and he considers his paintings in this medium extremely important.

If you want paintings by Jack Levine for the exhibition I would suggest that you ask the Museum of Modern Art to lend you one. There are no unsold paintings available. I have arranged with a private collector to borrow a very important painting if you want another. This is one called NIGHT SCENE. If you would like this painting, please let me know and I will make the necessary arrangements.

Sincerely yours,

Charles Alan
Associate Director

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6. D. C.

FOUNDED



IN 1909

January 14, 1947

Thank you Mrs. Halpert

for the generous loan of the Downtown Gallery's painting entitled "Street Fair, Fort Lee" by George Overbury Hart, that has been on tour with the traveling selection from the Whitney Museum of American Art's "A History of American Watercolor Painting" exhibition.

As you may see from the enclosed copy of the itinerary, the exhibition ended its last showing at Harrisburgh, Pennsylvania, and it is being sent to W.S. Budworth & Son of New York who have been instructed to return the loans to their owners at the earliest possible date. We trust they will take care of the delivery to you with their customary dispatch.

We hope that you find the full schedule of showings in key locations throughout the country provides some measure of compensation for the long-time loan that was required to make it possible for the show to be enjoyed in these widely separated localities.

I cannot tell you how greatly indebted the Federation is for your always sympathetic understanding and cooperation which has contributed substantially toward our effort to make outstanding exhibitions available to Museums and Galleries throughout the country.

Again, our sincere thanks and best wishes for the New Year.

Sincerely yours,

George G. Thorp
George G. Thorp
Assistant Director

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

GGT:mc
Enclosure: Itinerary

Circulated by The American Federation of Arts -- Exhibition No. 10

"A HISTORY OF AMERICAN WATERCOLOR PAINTING"

The traveling selection of the exhibition
of the same name, shown in 1942 by the
Whitney Museum of American Art.

Itinerary 1945-46

December 2 - 27, 1945	Currier Gallery of Art Manchester, New Hampshire
January 6 - 27 1946	Munson-Williams-Proctor Institute Utica, New York
February 6 - 26	Columbus Gallery of Fine Arts Columbus, Ohio
March 10 - April 14	Baltimore Museum of Art Baltimore, Maryland
May 8 - June 2	Seattle Art Museum Seattle Washington
June 16 - July 14	San Francisco Museum of Art San Francisco, California
July 25 - August 18	William Rockhill Nelson Gallery of Art Kansas City, Missouri
September 1 - 25	National Gallery of Canada Ottawa, Ontario, Canada
October 6 - 27	Wadsworth Atheneum Hartford, Connecticut
November 8 - 28	George Walter Vincent Smith Art Museum Springfield Massachusetts
December 8 - 26	Art Association of Harrisburg Pennsylvania State Museum Harrisburg, Pennsylvania
December, 1946	

LA: File please

ART NEWS

136 EAST 57TH STREET, NEW YORK 22, N.Y.

Telephone PLaza 3 5067
Cable Address Gagol, New York

Published by
THE ART FOUNDATION
A Non-Profit Membership Corporation

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Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

This will confirm, for your records, the arrangements we made for your advertising in Art News for the coming year.

For the year beginning February 1947, a 1/16 page advertisement will appear in each of the next twelve issues, at the twelve-time rate of \$31.50 per insertion, as shown on the enclosed rate card.

As a make-good for the lateness of our October and November issues we place at your disposal a bonus of space in the form of three EXTRA 1/16 pages, valued at \$94.50 normally. This permits you to increase your advertisement to 1/8 page in any three issues during the year, at no extra cost.

With expressions of appreciation for your co-operation, I am

Sincerely yours,

Robert S. Franvel
Robert S. Franvel
Advertising Manager

RSF/m
Enclosure

January 14, 1947

January 14, 1947

To: Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

In consideration of a royalty of 10% of the selling price received by Contemporary Design, Inc., license is hereby granted to reproduce the gouache painting ECG SPATER No. 2 by the artist, Stuart Davis, for use as designs on fabrics and/or wall-papers.

Said original painting and all other reproduction rights remain the property of the artist. It is specifically understood that license to reproduce is granted for the above-mentioned purpose only, except that the painting may be reproduced in advertising material used in selling the above-mentioned fabrics and/or wall-papers providing proper credit is given the artist.

For a period of three years from this date no license to reproduce any painting by said artist will be granted for any purpose competitive with Contemporary Design, Inc., as manufacturers of fabrics and/or wall-papers.

Your rights in this agreement are not assignable or transferable except by mutual agreement.

No modifications, changes, or cropping of the painting as reproduced shall be made without the artist's approval.

Upon signing this agreement Contemporary Design, Inc. will pay the artist \$100.00 as advance on royalties.

THE CONTEMPORARY DESIGN, Inc.

Edith C. Walpert, Pres.
Authorized agent for Stuart Davis

Agreed:

CONTEMPORARY DESIGN, Inc.

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

January 14, 1947

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Confidential

Dear Edith:


Bill Burden has just called me from Washington. He was here over the weekend during my absence and saw a number of things in the show which he is interested in acquiring. His first choices all seem to conflict with the Museum of Fine Arts and Brewster choices. However, he has asked me to ascertain whether either of the large circus drawings might become available and if so, at what price. Will you try to get this information for me at once and, incidentally, keep his name out of the picture.

The show is going very well indeed, with large attendance and catalogue sales and, to date, very favorable criticism. I will keep you posted on future developments.

The Executive Committee met yesterday and wished me to acquaint you with our position in the matter of acceptance of contributions. As I told you, we are not in a position to accept commissions of any kind. Needless to say, we are very happy to receive voluntary contributions from individuals and groups to promote the work of the Institute and to help defray the costs of various activities. The Committee feels that such contributions can only be accepted if they are made as bona fide contributions and are not charged off by the donor as "expenses, commissions" or the like. I am sure you will agree to the validity of this point of view.

With best wishes,

Ever sincerely,


James S. Plaut
Director

isp/m

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Route 7, Box 1111
Phoenix, Ariz
14 Jan 1947

Dear Mrs. Hulbert: -

My beautiful Spanner
"Coby Chapin" has created a
good deal of interest in
Phoenix, but I find myself
embarrassed because I know
so little about the artist,
people ask me questions
about him, and I have no
answers.

Could I prevail on you -
or Mr. Spanner through you -
to give me essential bio-
graphical data about him?
Incidentally, I find folk
in the Southwest very receptive
to creative expression in almost
any form that is strong and sincere.

Sincerely yours,
C. Lee S. James

115 EAST SIXTY-SEVENTH STREET
NEW YORK

Dear Mrs Halpert

I am sorry and I have just
returned from a ten day vacation
in Bermuda and from the all
very fine photographs and
the very pleasant work of
and I do think they do an
excellent job

It would be stupid to call
for the Shaker pictures anything and
I will have and that someone is
expected. If you have not done it

printed the catalogue at which
he designed to use my name as
connection with the paintings.

Sincerely

Thomas F. Richardson

Jan 14th.

7
January 14, 1946

Dear Virgie:

Last Friday we shipped you the Dove Exhibition. And a very exciting show it is. Equal in every way to the exhibition we have hanging at the gallery now. I am enclosing reviews and publicity to give you an idea of the importance of the show, and the fine reception it has been accorded. It has created great interest - many people in to see it, and generally a great deal of activity. There are many who feel that Dove will be recognized as the great American artist of the twentieth century. It is a great tragedy that Stieglitz never let his paintings go out into the world, showed them almost nowhere except at his gallery or at Phillips. Phillips, as you know, owns fifty-one Doves and has always been one of the great Dove enthusiasts.

There is no doubt that Dove was one of the finest American artists. There is such a tremendous variety in his painting - there is such vitality and imagination - and his abstraction is so compelling, drawn directly from nature, it never becomes intellectual and cold. You will find that the paintings, when hung in a group, have a terrific richness and a singing human quality. As one of our artists remarked: "Dove is a very lusty, vital, American who is saying very much what Paul Klee said in his dryer, cuter, more acid manner."

It is very important, for the impact of the show, to hang the paintings chronologically. You can occasionally break up the bills with the watercolors. These may be hung one above the other as they are so small. But it is very important to group these, as far as is possible, chronologically also.

You must impress your clients that the paintings are very reasonably priced. We reduced all prices when we brought the paintings from Stieglitz. Dove will paint no more. Altogether, there are not more than 150 available paintings in the world, and to anyone who is collecting American art Dove is a MUST. To say nothing of the fact that these paintings are among the most satisfying to live with.

This exhibition is really THE MOST IMPORTANT EVENT in art that has hit Southern California this year!!!

Write us. We haven't heard from you for a long time.

TELEGRAM SENT JANURY 15, 1947

**Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron Ohio**

**ON OPENING CRATE TODAY FOUND LARGE SLIP THROUGH
KUNIYOSHI. PLEASE ADVISE INSURANCE BROKER IMMEDIATELY**

THE DOWNTOWN GALLERY

January 15, 1947

Mr. Charles Alan
133 West 12 Street
New York 11, N. Y.

Dear Mr. Alan:

In reply to your letter of January 14th, I would value the paintings and sculpture you list as follows:

Mitchell Siporin	WC	Constantine	\$ 50.
Stuart Davis	Oil	Summer Landscape, 1940	300.
Stuart Davis	Oil	Spar	400.
John Marin	WC	Two Trees, 1913	500.
John Marin	WC	Tree Forms, 1915	1000.
John Marin	Drwg	New York	200.
Ben Shahn	Tempera	Three Doors	200.
Ben Shahn	Tempera	Italian Landscape #2	600.
Jacob Lawrence	Gouache	Barber Shop	250.
Reuben Tam	Oil	Mountain Tremor	200.
Nesley Lea	WC	Triumph of the Vine	100.
Nesley Lea	WC	35 Miniatures	150.
Charles Demuth	WC	Two Nudes	150.
Jules Pascin	Drwg	Les Vierges Folles	300.
Arthur Dove	Drwg	Black & White Landscape	50.
Arthur Dove	Oil	Wind, 1935	400.
Isamu Noguchi	Bronze	Head	400.
Leo Amino	Wahogany	Brown Study	200.

Sincerely yours,

January 15, 1947

Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

Attention: Mr. Altman

Dear Mr. Altman:

Attached you will find a re-written agreement for the Stuart Davis. Mrs. Halpert and I feel it is a little more simply worded and covers all the points as satisfactorily.

You will note there are two points which are omitted. The first concerns the deduction of the cost of materials. Neither Mrs. Halpert nor I recollect any conversation in which this was mentioned. Considering the fact that the artist is actually being paid a royalty on the wholesale price, rather than the retail price, he is realizing very little as it is. Beside which, the cost of material is so variable as to make the whole transaction too confusing. The second point is that you may copyright the scarf or wall-paper, but the original design is always the property of the artist. If you hold the copyright on the painting as such it means that he must always ask your permission for any reproduction rights.

If this is agreeable to you, would you please sign one copy and return it to us for our signature.

Sincerely yours,

Charles Alan

The Arizona Baltimore, world renowned for its superb service and its excellent standards of hospitality, a triumph in modern architecture, is located in the heart of the Arizona desert, near Phoenix, Arizona.

DISTRIBUTED BY LORLESCARD SPECIALTY CO. YUCON, ARIZONA

Thanks for
 long let on
 your show. It is
 the best thing of its
 kind I have ever
 seen.
 wish I could see
 the show
 yourself, I have
 a little home that
 travels with me.
 Love P. James

POST CARD

Mrs. Solith Harp
 Downtown - 7th
 32 East 51st St
 New York City
 N.Y.



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P-33

Arizona Biltmore, Phoenix, Arizona



6A H705

San Francisco Chronicle

Page 2

When you sent me the original set of Bennett photographs you said you were enclosing a list of the pictures, photographs of which had not been obtained for our file. The list of pictures in your letter of January 4th is a list of nine titles. I am sorry to hear that to the various papers, I regret to say, I have not been able to obtain you finally referred. I believe I have not all copies, but if there are any others in that category, please let me know.

Very truly,
Yours,
H. Frank

1. The original
2. The original

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16, 1947

Mr. T. J. Muldoon
Kende Galleries, Inc.,
Gimbel Brothers
33rd Street and Broadway
New York, N. Y.

Dear Mr. Muldoon:

To confirm our telephone conversation, the following are the minimum prices on the three French pictures consigned to you for one of our clients. Unless these figures are bid, the items are not to be sold:

Renoir	Head of Child	450.
Vuillard	Interior - pastel	600.
Bombois	River Scene	200.

Sincerely yours

EGHla

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

Time shown in the data line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

.AA45 A.KZ57 NL PD=AKRON OHIO 16 1

647 JAN 17 AM 2 11

DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

REGRET TREMENDOUSLY THE NEWS OF DAMAGE TO KUNISYOSHI PAINTING
ARE CHECKING INSURANCE AT THIS END BUT PLEASE CALL IN RAILWAY
EXPRESS IMMEDIATELY AND ALSO CHECK COVERAGE BY BUDWORTH
LETTER TO FOLLOW=

CHARLES VAL CLEAR AKRON ART INSTITUTE.

KUNISYOSHI.../

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM - BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

January 17, 1947

Dear Charles -

Thank you very much
for your letter - we do appreciate
all the information. We are
now working on the catalogue
and publicity as we want
to give the world show everything
we've got!

Are getting together the
pictures we want to return
and the pieces you asked
for as I understand we
can send directly now.
Will write and include
list. The reason you

Have not heard from us
is simple. We have all been
on the sick list and have
been having a pretty time.
Of cr. Business in general is
rotten, and the weather has
been miserable.

Imagine we would have
clippings to send you in
a few days on this show.

By the way - would it
be bad policy to have a
regular opening for The Dove
Show? We haven't the last
couple of times, & we get
complaints!

Best to you & Edith -

Virgie

THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER BUILDING
PARK DRIVE AT WOODLAWN AVENUE
WILMINGTON 51, DELAWARE

OFFICERS

LAMMOT DU PONT COPELAND, PRESIDENT
GEORGE P. BISSELL, VICE PRESIDENT
CHARLES LEE REESE, Jr., VICE PRESIDENT
W. H. FENN, 3rd, TREASURER
MRS. HUGH R. SHARP, Jr., SECRETARY
MRS. PHILIP J. KIMBALL, ASST. SECRETARY

DIRECTOR OF THE DELAWARE ART CENTER
MISS CONSTANCE MOORE

CURATOR OF THE PRE-RAPHAELITE COLLECTION
MRS. JESSIE C. ROCKWELL

EDUCATION AND INSTRUCTION PROGRAM
MRS. MARION F. T. JOHNSON, IN CHARGE
MISS JULIA ANDREWS, ASSISTANT

Telephone 3-1508

January 17, 1947

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mr. Alan,

Thank you for your letter of January 13th, enclosing
entry cards for Kuniyoshi, Lawrence and Zerbe.

We would appreciate it very much if you could borrow
Jack Levine's "Night Scene" for us, as we are anxious to include
him. The Museum of Modern Art is lending us a number of paintings,
as many I am afraid as we are allowed.

It is certainly good of you to take so much interest in
helping us.

Sincerely yours,

Julia Bissell

Mrs. Alfred B. Bissell
Chairman

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AKRON ART INSTITUTE

140 EAST MARKET STREET AKRON 8, OHIO

January 18, 1947

The Downtown Gallery
Miss Edith G. Halpert, Director
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

It was a very great shock for us to learn of the damage to the Kuniyoshi painting. I am anxious to learn the details as to the extent of the tear, and the possible reclamation of the painting. In the meantime, I am exploring all insurance claim procedures from this end. But, I must admit I'm not too optimistic for the possibility of full coverage.

I am greatly concerned over what seems to have been confusion in providing for wall-to-wall coverage. Our experiences with lent paintings has chiefly been with museums and in all of those instances, the lending museum has initiated the transportation policy and then has billed us at the conclusion of the loan and the return to the museum, for the extra insurance amount involved. For this particular exhibition, for which you so kindly lent this fine group of paintings, there were a number of different arrangements with the museums and galleries in regard to insurance coverage. It would seem to me that under ordinary circumstances, Budworth's own insurance procedure would have covered this damage, in that you provided Budworth with specific insurance valuations, thereby agreeing with their regulations. The disturbing point here is that through an error in addressing for shipment back to New York, the label designated the recipient as Downtown Galleries and not Budworth's. It is one of those little errors that can be so troublesome. There may be a possibility that Budworth's insurance will cover, even though return shipment was made directly to you.

I hope by now that you have called in the Railway Express people there and as soon as you can send me a report of the damage, we will notify our office here. The express insurance was for \$500, which amount we could certainly claim in full for the amount of damage done to the painting, since the damage occurred on the return trip.

Page 2
Miss Edith G. Halpert, Dir.
January 18, 1947

If such an accident was in the cards, then I certainly wish it had occurred while in our possession because our fine arts policy covered the entire value while we had the painting here.

We are fortunate in having an extremely careful and competent packer and upon receipt of the painting from Budworth's, he found that the painting was not too well packed. So, on the return trip, he added extra bracing and padding. However, he says that careless handling by the express company, particularly if the box was dropped on an edge, could result on a strain within the whole painting that would cause a break in the canvas. Under ordinary care and conditions, there is no reason why that shipment should not have arrived safely.

Upon receipt of a detailed statement from you or from your Railway Express office, we shall be glad to file a claim for the \$500, that is covered by that agency. We want to do all else we can to help.

Sincerely,



Charles Val Clear
Director

1
MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

JANUARY 18, 1947

DEAR MRS. HALPERT:

A FEW DAYS BEFORE ALFRED STIEGLITZ DIED HE AND I MADE A TENTATIVE AGREEMENT CONCERNING MY PROJECTED UNIVERSITY OF CHICAGO PRESS PUBLICATION, JOHN MARIN. AFTER STIEGLITZ' DEATH I SPOKE BRIEFLY TO GEORGIA O'KEEFFE ABOUT THIS BOOK AND SHE, BEING AT THE TIME QUITE UNDERSTANDABLY OVERWHELMED WITH THE MANY PROBLEMS WHICH CONFRONTED HER, WAS UNABLE TO DO MORE THAN SAY WE WOULD DISCUSS THIS MATTER AT A LATER DATE.

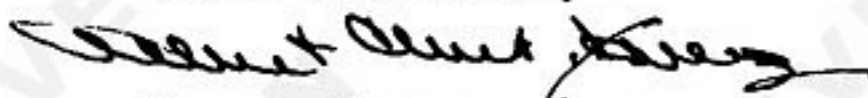
JAMES JOHNSON SWEENEY, INTERESTED IN THIS PROJECT, AGREES THAT WE GO AHEAD WITH THIS PUBLICATION PLAN AND I KNOW YOU CAN GET DETAILS OF THE PROJECT FROM HIM. YOU, AS ONE OF THE SPONSORS OF MARIN TODAY, WILL NO DOUBT BE CONSULTED, SO I AM WRITING TO ASK WHETHER, ON THE BASIS OF THE QUALITY OF THE DESIGN AND MATERIAL OF BOARDMAN ROBINSON, YOU WILL PARTICIPATE IN THIS PROGRAM AND ASSIST US EVENTUALLY WITH THE CATALOGUE, ETC.

THE ACTUAL WORK ON THIS VOLUME WOULD NOT BEGIN UNTIL LATER THIS YEAR, NO DOUBT, BECAUSE WE ARE DOING TWO OTHER BOOKS AT THIS TIME. OFF HAND I SHOULD SAY THE DATE FOR THE PUBLICATION OF JOHN MARIN WOULD BE 1949.

PLEASE LET ME HAVE YOUR REACTIONS TO THIS IDEA; PERHAPS WE CAN HAVE A VISIT WHEN I COME TO NEW YORK IN FEBRUARY.

WITH BEST WISHES TO YOU.

YOURS CORDIALLY,



ALBERT CHRIST-JANER

ACJ/cm

MRS. EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan 18 '47

Dear Edith Halpert -

The date on your letter which I am about to answer is embarrassing. It indicates that close to a month has gone by since I received it. My obvious alibi is mountains of work. My actual alibi is indecision.

My problem is that I am the only member of the family interested in a change ^{of Marine}, and I won't be in New York in order to ~~see~~ make the change probably until summer when I bring the children to camp. If such an arrangement would be agreeable with you and everyone else concerned, then I will leave our Marine with you until

that time. If it is not, better ship
our Marine out and I'll forget
the whole idea or see how the
land lies in June.

It seems to me that such
a negotiation could be done so
much more satisfactorily in
New York than by your sending
a selection out here that I
have not suggested the letter, but
will be glad to hear your reaction.

Wish I could see your Dove
exhibition!

Very best -

Dorothy Schramm

LA: File Please

CENTURY LIGHTING, Inc.



Theatrical, Architectural and Commercial Lighting Equipment

419 WEST 55TH STREET, NEW YORK 19, N. Y.

TELEPHONE COLUMBUS 5-3420

January 20, 1947

Mr. Charles Alan
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Charley:

Contrary to my belief that I would be able to pay for the Dove picture this month, I find that my tax bill was much higher than I supposed.

I will not be able to pay for it for at least another thirty days.

I hope this will not inconvenience Halpert but if it does and she prefers to sell it, she may do so.

Sincerely yours,

Ed Kook
Ed Kook

EFK:mz

Many of the drawings in the exhibition
are for sale - priced from ⁵⁰ fifty to
500 dollars.

Downtown Galleries
43 East 57th. Street
New York - New York

Dear Mrs. Halpert:

I have some information that may be
of interest to you.

Sometime ago I had a book published
here in Norman by the University of Oklahoma Press.
After publication a Rosenwald Grant was allowed me for
a year's study in the South. While at Melrose Plantation
Melrose, Louisiana I found some primitive paintings that
had been done by a Negress, Clemance Hunter, who was a
self-taught artist. I found her work to be intensely in-
teresting and with a fellow writer, Mr. Francois Mignon,
of Melrose we aided and encouraged Clemance these last
two years. She has turned out many fine things in the
primitive pattern. We have had shows in several towns.
The Rosenwald Foundation has also allowed Clemance a small
Grant to further her work.

The paintings are in the medium of oil
on bristol board, canvas, and canvas on board. They are
matted and mounted also.

Would your gallery be interested in this
type of painting? Or could you recommend sources where
these paintings could be handled by an agent with the
prospect that sales would provide future revenue which could
be devoted to the work of this artist.

I would appreciate an answer and your
recommendation.

very truly yours,

James Pipes

721 N. Peters
Norman - Oklahoma

Vanbark Studios

TELEPHONE
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
~~11012~~ Ventura Boulevard
Studio City, California

Jan. 20.

Dear Charles —

I've now arrived.

Rec'd Telegram and
am jumping to action.
Also sending back large
Shipments — will send
complete list to-day or
to-morrow.

Enclose clippings. They
have picture in "Times" this
Sunday. Had notice in
Examiner — hope for write-up
this Sunday.

— Thought you might

like squares of Kerfoot show we took -

What about the Hays Marx picture? Should we keep it or send it back?

We are enthusiastic about the Wove show and hope we can really go to town. Your publicity and letter sure help!

Hurriedly,

Vigie

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER MASSACHUSETTS

January 21, 1947

Dear Mrs. Walpert;

Would you please send us at your convenience a photograph of the steel pen drawing of the eagle which have borrowed from you for our present show. We are considering the possibility of a picture book publication of the show and need all photographs for the project. May we assure permission?

Many thanks,

Sincerely yours,

Mary C. Rathbun

Mary C. Rathbun
Research Assistant

Mrs. Edith Walpert
Downtown Gallery
32 East 51st Street
New York, New York

P.S. The number of the eagle is 384. Also we would like another copy of the Crawford photograph of From the Bridge. Please bill us for the cost of both.

ROBERT FRANK SKUTCH

Antiquary

11 WEST CHASE STREET

BALTIMORE -1, MARYLAND

TELEPHONE

LAFAYETTE 2596

January 21, 1947

The Downtown Gallery
43 East 51st Street
New York, New York

Gentlemen:

I have been commissioned to dispose of a painting by
J. F. Peto, second half of the 19th century.

A group of letters, business cards, a copy of
the "Public Ledger Almanac" for 1881, an adver-
tisement of Taser's Art Gallery, etc., taped
against some old planks. On canvas.
Approximately 20" x 30". In contemporary gold
frame.

The owner wants \$425 for it. If you think you would
be interested, I would be glad to send an 8" x 10"
gloss photograph; and afterwards the picture if you
would care to see it.

Very truly yours,

Robert Frank Skutch

rfs/bmv

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purchaser is living, it can be assumed that the information
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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

January 1,
1947.

Mrs. Edith G. Halpert,
The Downtown Gallery,
31 East 51st Street,
New York,
N. Y.

Dear Mrs. Halpert:

Enclosed is the receipt for the
three water colors which you so kindly lent us for
our February exhibition, and which came to us from
Buckworth on January 24.

The loss of the receipt for
these paintings was a very embarrassing situation.
Fortunately it was not a matter of the painting itself,
the original owner of the painting, and the receipt,
none the less, a very embarrassing situation.

I am sure that you will find the receipt
to be a very satisfactory one.

Yours sincerely,

William A. Gosline, Jr.

Assistant to the Director.

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

January 21, 1947

to D. C. ...
31 ...
Don ...

Inc. 7/3. presented

Group III (Inc. 7/3. presented)

PAINTING ...	W.C.	1245	Portrait of the ...	\$135.00
"	"	130	Portrait of ...	150.00
Portrait of ...	OIL	25	"	400.00
Portrait of ...	"	77	"	2000.00
Portrait of ...	"	73	"	500.00
Portrait of ...	"	1	"	650.00
Portrait of ...	"	23	"	350.00
Portrait of ...	"	7	"	500.00
Portrait of ...	"	50	"	450.00
Portrait of ...	"	18	"	450.00
Portrait of ...	"	32	"	275.00
Portrait of ...	"	30	"	200.00
Portrait of ...	"	36	"	250.00
Portrait of ...	"	31	"	75.00
Portrait of ...	"	117	"	100.00
Portrait of ...	"	68	"	300.00
Portrait of ...	"	40	"	300.00
Portrait of ...	"	13	"	30.00
Portrait of ...	"	107	"	30.00

GROUP IV			
Oils	76	3 - 1/2	\$4000/5000.
	10	1 - 1/2	1000/1000.
	48	models	1000.
	67	models	1000.

Group IV Christmas Show

WC 76

Inc. 7/3. presented

200.-

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Vanbark Studios

TELEPHONE
SUnset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

~~18416~~
~~1777X~~
17612 Ventura Boulevard
Studio City, California

January 21, 1947

to

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

GROUP I - EARLY 19th Century - 15 pieces

NET

- 114 - Peacock W - Sculpture 60 -
- 109 - Lionelworth Castle - velvet 125 -
- 110 - Ecclesiastic landscape - velvet 60 -
- 708 - Mr. Sewall Risk of Boston - oil 200 -
- 113 - Woman in Profile - pastel 125 -
- 1164 - Carlo - steel pen drawing 115 -
- 181 Ruth & Naomi - velvet 120 -
- 801 - Leaves and flowers - velvet 45 -
- 628 - Stillife with watermelon - velvet 75 -
- 182 - Gatto design 'Wall Speed ahead' LC 20 -
- 1838 - Helen - WC 25 -
- 610 - Lee Gentz birth and baptismal certificate - c 70 -
- 185 - Henry - c 70 -
- 804 - Pitcher & flowers - c 75 -
- 146 - Woman in Brown - oil 225 -

GROUP II

William Barnett - Chromo 200 -

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THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER BUILDING
PARK DRIVE AT WOODLAWN AVENUE
WILMINGTON 51, DELAWARE

OFFICERS

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DIRECTOR OF THE DELAWARE ART CENTER
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EDUCATION AND INSTRUCTION PROGRAM
MRS. MARION F. T. JOHNSON, IN CHARGE
MISS JULIA ANDREWS, ASSISTANT

Telephone 3-1508

January 21, 1947

Mr. Charles Alan
1/2 The Downtown Gallery
32 East 51st Street
New York City, N.Y.

My dear Mr. Alan,

Budworth has told us that he will have to call
early in the week of February 10th for the paintings that you
have so kindly arranged to lend to our exhibit in Wilmington.

This is a few days earlier than we had planned,
but we will appreciate it if the paintings can be ready by that
time.

Were you able to get the Levine "Night Scene?"

Sincerely yours,

Mrs. Alfred E. Bissell

Mrs. Alfred E. Bissell
Chairman.

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January 22, 1947

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

Dear Mr. Val Clear:

Naturally I am terribly distressed about the entire situation and now that you make reference to the insurance complications I have good reasons to feel that the matter is in pretty bad shape.

We have communicated with the Express Company, but I doubt whether it will accept any responsibility because the packing was exceedingly bad, just a series of unconnected slats were used with large gaps in between the lumber, leaving the picture vulnerable in numerous places. There was no inside protection other than a sheet of paper so that any object hitting a crevice could and in this instance did, strike the canvas, cutting a hole clear through. We have not unpacked the case as we want the evidence to remain intact for the insurance company and are doing nothing about the matter until we hear from the Express Company and from your brokers. We shall do all we can to convince the Express people that it was their fault, but I know that they will not accept the responsibility and I am sure that you would agree were you to see the actual crate.

Wont you please let me know what direction to follow in this connection.

Sincerely yours

EGH1a

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January 22, 1947

Mr. Lee Ault
New Canaan
Connecticut

Dear Mr. Ault:

As you say you do not mind receiving letters from dealers I am breaking our rule and writing you one.

If you are interested in obtaining a very fine Pippin, there is one available. We are not interested in a commission in this transaction and would put you directly in touch with the client who wishes to sell the painting. I think you could get it quite reasonably.

Mrs. Halpert saw O'Keeffe the other day and talked with her about the East River painting. She is willing to make some concession in the price. Unfortunately, the client who reserved the TEAM OF HORSES by Arthur Dove decided to purchase it.

When you were in the gallery I forgot to show you four new paintings by Jacob Lawrence that just came in. If you are interested in his work, you might stop in the next time you are in this neighborhood.

Sincerely yours,

Charles Alan

①
F E R A R G I L
INCORPORATED 1915
NEW YORK 22, N. Y.

FREDERIC NEWLIN PRICE, President
GALLERIES: 63 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

**FINE PAINTINGS • SCULPTURE
ANCIENT AND MODERN
ART FOR THE GARDEN .**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1947

Dear Mrs. Halpert:

Just for the record. I am and always will be for "getting together". I applaud, approve and give cheers for your initiative in starting a close relationship. The French dealers are way ahead!

Could it be possible to revive the A. A. D. A. Mr. Kleeman still has a little money in its treasury. I would gladly pay dues and if we could have an active secretary contribute to his salary.

To me the opportunities are great. Bonwit Teller would give us a week, Mr. J. Sloan would certainly be receptive. Into many big stores small expositions could be developed to the advantage of all.

When I was president of the American Art Dealers Association, we printed a Short Course in American Art. It was good, sold out, but now thoroughly outdated. We printed a book on etchings. I am all for the documentation of American art, etc.

While I may not take active part (I welcome the younger dealers). I certainly will do all I can.

Yours truly,

F.N.P.

Mrs. Edith Halpert
Downtown Galleries
50 East 51st Street
New York

MAURICE FINKELSTEIN
30 BROAD STREET
NEW YORK 4, N.Y.

HANOVER 2-1777

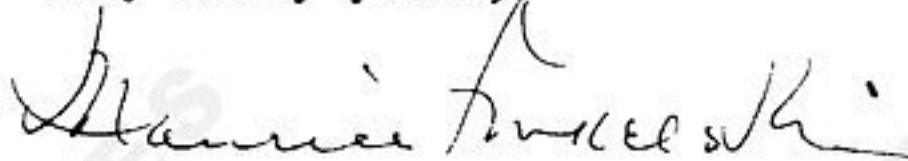
January 22, 1947

Mrs. Edith G. Halpert,
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing herewith eight applications for appeal of the recent orders reducing rents in apartments 4-R and 5-R of your property at 32 East 51st Street. Will you please be good enough to sign these and return them to me at once inasmuch as it is desirable to have these cases heard in connection with those which are already pending. I have advised the Appeal Bureau of this action and they have agreed to consolidate the proceeding.

Very truly yours,



Encls.

January 22, 1947

Mr. James S. Plaut, Director
Institute of Modern Art
138 Newbury Street
Boston 16, Massachusetts

Dear Jim:

The latest Marin episode which was reported to me today will completely slay you, but I cannot write about it, it has to be done with gestures.

There seems to be a strong possibility of the matter being settled very shortly. Meanwhile I think we can continue as originally planned: Wherever the set price of a painting is offered, the transaction may be closed immediately by having the client or your office write to us for an official bill. The Brewster situation can remain in its present indefinite status with the picture on reserve. If, and when, the Boston Museum makes its decision the offer can be forwarded to me and at that time I think we can close both deals simultaneously.

As indicated on the consignment, neither of the large Circus pictures was planned for sale, but O'Keeffe is now about ready to relinquish one of these two paintings from the Steiglitz collection (she had planned to purchase the two for such an addition) and the price will be in the neighborhood of \$3000. I believe that I can shave that as soon as she and Marin make the final decision, which is not very far off at the moment.

I understand entirely your committee's attitude on contributions. When sales are made we shall sum them up and at the end send a donation from the gallery marking it as such rather than list it as commission on the books. In some instances the original plan of having the client make a direct contribution of 10% can be maintained with the balance of the purchase price sent to us. I trust this will work out satisfactorily for everyone concerned.

I am delighted that the show is so successful. More power to you! My very best regards.

Sincerely yours

EGHla

January 22, 1947

Mr. Edward Kook
Century Lighting Company
419 West 55 Street
New York 19, N. Y.

Dear Eddie:

I have tried repeatedly to reach you by telephone. There is absolutely no hurry about paying for the Dove. The Dove Estate is not yet probated, and until then it can receive no money anyway.

Now, Eddie, I would like to see you keep this painting because I think it is very beautiful and very important. But if you are dissatisfied, please just say so. We will be only too happy to take the painting back. We could have sold it a half dozen times during the show. Hilda did not seem very happy about living with that painting, and you seem to have been worrying about it ever since you bought it. Just let me know your decision as soon as possible.

We had a wonderful evening with the Hirshhorns last Saturday. They are both very swell people. Come in and say hello.

Sincerely yours,

Charles Alan

January 22, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As requested in your letter of January 10th
I am enclosing a photograph of the Larnett
painting owned by Mrs. Hurlburt Jones.
After this picture has served its purpose,
will you please return it to me?

If it is possible, I should very much like to
receive the completed catalog when it has been
made available.

Yours very truly,

Mathilde C. Seiff

Mathilde C. Seiff

Enc.

TRUSTEES

Paul K. Walker, President
Paul Thorn, Vice President
J. F. Wingate, Treasurer
Mae Huntington, Secretary
Glen Turner
Vilate K. Reynolds
Glen Sumison
C. G. Salisbury

"The Art Center"

Springville High School Art Association

Springville, Utah

January 22, 1947

HIGH SCHOOL ART COM.

Paul K. Walker
Glen Turner
J. F. Wingate
Mae Huntington
Mary Schwartz
Eldon Reese

Annual National
Exhibit
April 1 to 30

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Miss Edith Gregor Halpert
Down Town Galleries
113 West 13th Street
New York City, N. Y.

Dear Miss Halpert:

This year being Utah's centennial year, the Springville High School Art Association is planning an especially extensive exhibition for the month of April. We expect many out of state visitors and a proportionate increase in sales over previous years.

We have appreciated the fine group of representative American paintings we have received from your gallery in past exhibitions. We extend you an invitation to participate with us again this year.

In looking over the programs from past shows, we find that the works of Bernard Karfiol, Katherine Schmidt, and Karl Zerbe, have been especially well received. We will be most happy to exhibit pictures from any of the aforementioned artists, or any others that you feel might make our forthcoming exhibition more comprehensive. We will have an available gallery space for about 10 to 15 canvasses 24" X 30" or larger.

Last year during our April show we sold a total of \$4553.50 worth of pictures that were on exhibition and spent \$1925 for additions to our permanent collection. As we are planning a larger show this year, we anticipate an even greater volume of sales.

We trust that you will be able to cooperate with us again this year. If you could send us the list of paintings we are to receive by February 15th, we can reserve space and prepare advance publicity. The Springville High School Art Association will pay transportation and insurance charges on pictures received.

Sincerely,

Glen H. Turner
Glen H. Turner
Curator

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

January 20, 1947

Dear Charles:

Inclosed are the list of things picked up by
your father is coming and will be on their way
toorrow. Please let us know as soon as possible.
Everything is being taken care of, and we feel
we can do so. We will be in the time - also we will be in the
space, and would like to see it as late as possible -
but not so late! For the way - but would you think
of a large show of mine, and would it be possible to corral
enough good ones so soon after his last show? Just an idea,
we were talking about it last night.

Believe it or not, our house is not completed
today. So we are still in the "in-between" of not being
quite finished. People are still in the "in-between" of not being
quite finished. So we are still in the "in-between" of not being
quite finished.

The smaller show (of boxes, etc.) is
in town and will be all over the show.

The larger show is still out there
and is still in the "in-between" of not being
quite finished. So we are still in the "in-between" of not being
quite finished.

So we are still in the "in-between" of not being
quite finished. So we are still in the "in-between" of not being
quite finished.

Best to you and to Ruth -

Vierge

January 23, 1947

Miss Mary C. Rathbun
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Miss Rathbun:

Mrs. Walpert is away, so I
am answering your letter of January 21st.

I am enclosing a photograph
of the RACI- AND ITS PRY. This is the
only photograph of a steel-pen drawing of
this type that we have. We never had the
one in your show photographed. If you
wish to, you have our permission to have
that one photographed and to use the repro-
duction in the book. Please credit the
Downtown Gallery

We have no extra print of
the Crawford and he has that painting
photographed in Washington. I have written
him to send a print directly to you.

Sincerely yours,

Charles Alan
Associate Director

EDGAR W. GARBISCH
CHRYSLER BUILDING
NEW YORK, N.Y.

17

January 23, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Following are the items charged by Julius Lowy, Inc. for reframing the six Gage-Ingersoll pictures and the two birth certificates:

Reframing 4 small Gage-Ingersoll pictures (using frames supplied by Col. E. W. Garbisch) @ \$5.00 each	\$20.00
Reframing 2 Gage-Ingersoll pictures (frames supplied by Julius Lowy, Inc.) @ \$15.00 each	30.00
Reframing 2 Birth Certificates (frames supplied by Julius Lowy, Inc.) @ \$15.00 each	<u>30.00</u> \$80.00

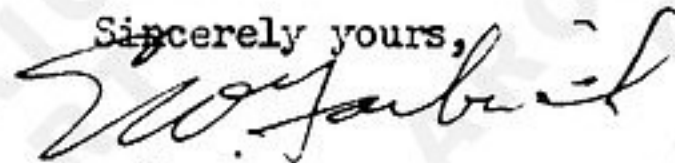
Apparently if Mr. Lowy had supplied the frames for the four small Gage-Ingersoll pictures for which I furnished the frames his charge would have been \$15.00 each, the same as the others, so I think it would be fair to conclude that he valued the frames I supplied at \$40.00.

I feel that it would be fair for you to pay for all the above charges in view of the fact that I supplied the frames for four of the Gage-Ingersoll pictures. If you agree, then will you please make the check out to me as I have already paid Mr. Lowy.

Incidentally, I checked the charges for the Gage-Ingersoll pictures, and Mrs. Garbisch paid \$350.00 for them.

With my best wishes, I am,

Sincerely yours,



GRAY & ROGERS

~ ADVERTISING ~

January 25, 1947.

12 SOUTH TWELFTH STREET
PHILADELPHIA 7, PA

JEROME B GRAY
EDMUND H ROGERS
ROBERT W GRAHAM
SHERMAN G LANDERS
GUY E FRY
RUSSELL K. CARTER

Mr. Charles Alan
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

I'm glad you like the Zerbe folder on Rabellon tablets. Stern did a very nice job indeed, but as you'll observe, it's Optak, an offset process, and there are no plates. However, Stern still have the negatives and would be glad to discuss your Christmas card problem as soon as you get the green light from Sharp & Dohme. Just drop a line to the advertising manager, Paul B. Robinson, or call him at Poplar 5-5383. His address is: Sharp & Dohme, 1409 North Broad Street, Philadelphia 22, Pa. Fred Malcolm is your man at Edward Stern, 140 North 6th Street (Walnut 2-6280).

I'd like to see that Dove show, but it seems unlikely I'll get over before the first of the month.

Sincerely yours,
GRAY & ROGERS

E.G. Thomas

E.G. Thomas/r

cc to Mr. Robinson
Mr. Malcolm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*WHR Receipted
Statement*

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
ELMIRA BIER
Assistant to Director

January 23, 1947

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert:

I am enclosing the Gallery's check for \$250. which will complete payment for the Marin watercolor "Camden Across the Bay". I am sorry to have made this error. In some way I do not seem to have the bill, so please send me a receipted one for our files. I am planning to come to New York next week and shall of course come in to see the Doves.

Sincerely yours,

Elmira Bier
Receipted bill sent 1/27/47

ENC.
E&T

January 23, 1947

Mr. Robert Frank Skutch
11 West Chase Street
Baltimore 1, Maryland

Dear Mr. Skutch:

This is in reply to your letter of January 21st. We are very grateful to you for call this painting to our attention.

At this time we are concentrating on the work of William M. Harnett, so we would not be interested in a painting by J. F. Peto.

Please do not hesitate, however, to let us know any time you have any painting to dispose of that you think might interest us. We are always in the market for American Folk Art painting of the early 19th century, particularly portraits of children.

Sincerely yours,

Charles Alan
Associate Director

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

PM = Cable Night Letter

Ship Radiogram

659 JAN 24

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N210 15= BUFFALO NY 24 340P

MRS EDITH HALPERT=

DIRECTOR THE DOWN TOWN GALLERY 32 EAST 51 ST=

COMMITTEE AUTHORIZES ME TO PURCHASE BEN SHAHN PAINTING AT 1
PRICE ASKED NINE HUNDRED DOLLARS REGARDS=
ANDREW RITCHIE ALBRIGHT ART GALLERY=

BEN SHAHN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 24, 1947

Mr. Frederic N. Price, President
Ferargil, Inc.,
63 East 57 Street
New York, N. Y.

Dear Mr. Price:

Thanks for the note. I have learned that you are in sympathy with the program, but I am not surprised since you have always been among those who indorsed greater unity among the dealers. I am really sorry that I slipped up on the invitation, but I shall make up for it by serving you an extra drink next time.

It would be wonderful if a real organization could be created at this time and I wish somebody would get busy in that connection. I am going south for a week or two and hope that some new ideas would be developed in my absence so that we can get together in the near future for more permanent ideas.

Sincerely yours

EGHla

January 24, 1947

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Although your show has not opened yet, I am right on the dot to bother you.

We are opening a Zorach one man exhibition at this gallery on March 3rd, and according to our records, we find that your exhibition does not close until the 2nd. When does your truck make delivery to New York? If the sculpture called "Victory" could reach us even by Tuesday it would not be so bad. On the other hand, if the delivery date is beyond that, is there any possibility of having a separate pick-up for this on Monday the third, and if so, what charge would be allocated to us?

There is no immediate hurry of course, but I should appreciate obtaining the information from you when you have an opportunity.

Sincerely yours

EGHla

January 24, 1947

Mr. James Pines
721 N. Peters
Norman, Oklahoma

Dear Mr. Pipes:

Thank you for your letter.

While I am not entirely in sympathy with twentieth century primitives, I should be interested in seeing the work of Clemance Hunter. Have you photographs of any of her paintings. These I believe would give me sufficient information and perhaps I could make some suggestions of interest to you.

Sincerely yours

EGHla

January 24, 1947

Miss Mathilde C. Seiff
Room 328
420 Lexington Avenue
New York 17, N. Y.

Dear Miss Seiff:

Thank you so much for sending us a photograph of the Harnett which appears to be an extremely fine example and we are very happy to have the photograph for our records. I am sending you a catalogue of the exhibition we organized in 1939. This has some information regarding the artist which may be of interest to you.

Sincerely yours

EGH1a

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January 24, 1947

Dear Virgie:

Your letters lately have sounded very sad. I really don't know what to write to cheer you up. To tell you that our business has been very steady here will, I'm sure, be no consolation. We thought you would be more excited about the Christmas things - and particularly about the young watercolorists. Each of them in his own way has created interests here, especially among young collectors without a great deal of money. All of them sell very consistently, and each appeals to a different taste. They have always been enthusiastically treated by New York critics and by the art publications. Tam and Lea have been very well received. They were picked by L. A. Jewell out of the recent National Academy show as being outstanding. Lea is the only American we have found who approaches so-called surrealism with little or no foreign influence. His message concerns the sense of disintegration and destruction found in the world today, the feeling of imminent death and decay. He is concerned with man's losing touch with nature in the modern world, because basically, under all the nightmare, he remains a Vermont farmer. Tam is concerned with the elemental forces in nature, with the motion of the elements, the basic upheavals that created the mountains and the seas. All his work deals with the eternal conflicts of fluids and solids. His work has the same stenographic reality as Marin. He is an important artist with an amazing sense of organization, with great imagination and sensitivity. Bennett and Lewandowski are the best of the younger men of their respective traditions. These artists will not appeal to the snob collectors of Dufy and Utrillo and Gerain and Modigliani. Be a little tough with your clients!!! Impress on them that something exciting is going on in American art. And here are the BEST examples of the BEST younger men painting today. These artists were picked from thousands (every young artist wants to get into the Downtown Gallery) to hang with Karfiol and Sheeler and Davis and Kuniyoshi and Marin and C'Keeffe. They represent the most vital trends. THESE DEFINITELY are paintings for young artists in other fields (actors, writers, etc.) to grow with. It takes no imagination to buy a Dufy or a Braque. It just takes a certain amount of dough. Tell them they might as well frame a thousand dollar bill and hang it up because that's all that French crap means in their homes. But if they want to prove their taste, if they want to buy paintings that will become increasingly more interesting and mean more and more to them as they are lived with, to buy some

younger artists. Don't try to sell paintings as decoration! Paintings are like books and music. They are an experience. People who buy paintings for decoration are seldom happy with them. They are the people who fill book-shelves with uncut volumes.

By the way, your catalogues and announcements have looked very swell.

Would you send back the little AWAKENING by Zorach? We need it for his one man show. I think you could pack this in excelsior etc. in a little box yourself and send it express. Insure it for full value. We are awaiting the large shipment about which you wrote, as there are a number of things we need about which we have written from time to time.

About openings: That is just up to you. Edith has found that there are not worth the money they cost. But it may be different in California. I think that is something you have to judge for yourself.

Think about the rest of the season. We can, as we planned, send you a Zerbe show, about ten oils, eight gouaches, six drawings. I don't think you can hang more than that. They are fairly large paintings, most of them. (By the way, be sure to hang the Doves chronologically. I can't remember if I wrote you or not.) The question is: what about March. (I am thinking of the Zerbe show for April.) As I see it, there are three choices: you could have a group show of drawings - you could have a show of Steig drawings and sculpture - you could have a show of important small paintings, a sort of group show, that you could call "Big Little Pictures". Let me know what you think fits your needs best. We should ship the things by February tenth.

Best to both of you.

January 25, 1947

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

Dear Mr. Val Clear:

The railway Express inspector called yesterday to look at the damaged Kuniyoshi painting and made his report, which I am enclosing. You should file this report with the Railway Agency in Akron, where you made the claim.

Sincerely yours

Secretary to the Director

January 25, 1947

Mr. Reginald Poland
Fine Arts Gallery
2030 Sunset Boulevard
San Diego, California

Dear Mr. Poland:

About February 10th a retrospective exhibition of paintings by Arthur G. Dove is opening at the Vanbark Studios in Studio City. This is a similar show to the one we have hanging at present here, and which has created tremendous interest. It comprises 26 paintings in oil or wax, and 12 watercolors. It gives a complete picture of the development of this pioneer American abstractionist from 1914 to his death last November. This exhibition we sent to California is equal, in every way, to the New York show. (The only element missing are the collages which we did not send because of their fragility.)

If you would like this show in San Diego from about March 15th to May 1st, we would be happy to let you have it. The paintings should have arrived at Vanbark by this time. Perhaps you could run up there and look them over if you are interested. We would, however, appreciate a prompt reply telling us your reaction, as we are trying to work out a schedule for this exhibition through the museums on the West Coast.

Best regards from Mrs. Calpert and myself.

Sincerely yours,

Charles Alan

January 25, 1946⁷

Mr. Donald Bear
Santa Barbara Museum of Art
State and Annapo Streets
Santa Barbara, California

Dear Donald Bear:

On February 10th, the retrospective exhibition of paintings by Arthur C. Dove is opening at the Vanbark Studios in Studio City. This show is equal in every way to the one we have hanging here now, and which has created tremendous interest in New York. The California show comprises 26 paintings in oil or wax, and 12 watercolors. It gives a complete picture of the development of this pioneer American abstractionist from 1914 to his death last November.

I have written to Mr. Poland at San Diego asking if he would like the show from March 15th to May 1st. We are wondering if you would like it for the month of May - or earlier, if you and Poland can get together on dates. We thought San Diego would rather have it before you, as you told us your schedule was filled until very late.

The paintings should be at Vanbark now. Perhaps you could run down there and take a look at them. We would appreciate hearing your reaction as soon as possible because we'd like to work out a further schedule for the West Coast with this exhibition.

Best to you,

Charles Alan

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

January 27, 1947

Dear Edith:

I am writing to you to encourage an exchange of thought in connection with Panel Discussion. Three of the forthcoming conference on the American Artist to be held under the auspices of the American Academy of Arts and Sciences. As you probably know, I have been asked to serve as Chairman for discussing the topic "The Problem of Marketing Agencies."

I understand that you have received a copy of the program listing a topic for you. At a recent meeting of the Steering Committee for the Conference, the chairman were asked to get in touch with the speakers to let them know that these titles are merely suggestions and to urge each speaker at the same time to talk in terms of today specifically, rather than generalize ideally, as to the future.

Each speaker is to be limited to seven minutes initially. You will see, therefore, that the six speakers for this particular panel will occupy considerably less than one-half of the allotted time for this discussion. The purpose of this arrangement is to give as much opportunity for conversation from the floor as possible.

The committee realizes that seven minutes is hardly enough time to develop any of these topics completely. I suggest, therefore, that you do not attempt to include in the first seven minutes everything that you might say, but hold something in reserve to keep the conversation going after each panel speaker has had his first say.

I believe it would be extremely helpful to all concerned if you could note some of the points for interest and make a list of them in the near future. Upon receiving such a memorandum, if possible, I shall then have copies made and circulate them to each speaker. This knowledge of what our fellow speakers are thinking about may be helpful to you in preparing the final form of your presentation.

The foregoing suggestion is in no way intended to formalize the discussion which we hope will be as fluid as possible. I am merely suggesting that we can accomplish by correspondence what might otherwise be accomplished by a preliminary meeting which geographical distance makes impractical. I sincerely hope I may hear from you not

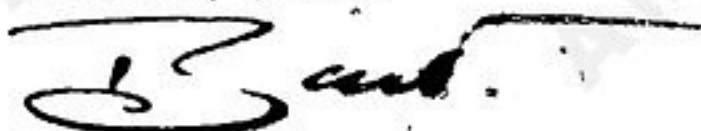
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

-2-

later than February fourth. With apologies for not getting in touch with you sooner.

Sincerely yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

January 27, 1947

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 E. 51st St.
New York City

Dear Mrs. Halpert:

The other evening when I was at your Galleries, you very kindly promised to give a talk to our Sales Staff on modern art in our Galleries (I think you made this promise before you had a drink).

I am rather pleased with the idea and I am writing to ask whether it would be convenient for you to do this at 5 o'clock some evening next week. I thought you might talk in generalities to the group in my office and then we can go out to the gallery and you could speak definitely about the individual pictures. Please let me know.

With kindest regards, I am,

Sincerely,

Erwin S. Barrie
Director and Manager.

ESB:RAM

Phoned Barrie and said EGH
would come after return
and getting settled -
CA

January 27, 1947

Mr. Oliver B. James
Route 7, Box 1111
Phoenix
Arizona

Dear Mr. James:

Mrs. Halpert has gone South for a short rest, so I am pinch-hitting and answering your letter of January 14th for her.

I am enclosing some biographical material on Niles Spencer. There is nothing much to add to these bare facts. He has led a comparatively uneventful life. Before he was with the Downtown Gallery he showed at the Daniel Gallery. He found his idiom quite early and his flat planes and superb organization have influenced many younger artists. Being a painstaking worker, he has never been a large producer. For the first time next season we hope to have enough paintings to make a one-man show for him.

What a shame you are missing the Dove Retrospective! It is really a magnificent show. It has created so much interest that we have extended it for a week. It is tragic that Dove did not live to see it.

Sincerely yours,

Charles Alan

12-35 31st Drive
L.I. City 2, N.Y.
January 27, 1947

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

This is the last time, but I once more would like to try and convince you that the Downtown Gallery is the place for my work. Perhaps I would be hesitant in bring this up again, but John Morse of MAGAZINE OF ART has been insistent that I do so, pointing out that the recent development of my painting is strongly individual enough to earn it a distinct place on your roster.

I, myself, Mrs. Halpert, have great confidence in my future as an artist and feel that I could be an asset and growing force in your gallery.

As you know I am an artist member of Grand Central Galleries. However, since I see your Mr. Zorach also exhibited there, you probably are aware of the conditions under which G.C. artists are free to join other galleries.

I hope there is a possibility of interesting you in my work.

Sincerely,

Arthur Osver

Arthur Osver

January 27, 1947
Dear Sirs:

This will acknowledge receipt of

Bel Shaker's painting "Ohio Magic"
safely and in good condition on
January 23, 1947. Thank you
so much.

PHILLIPS MEMORIAL GALLERY
1600 21st Street, Washington 9, D. C.

PHILLIPS MEMORIAL GALLERY

1600 Twenty-First Street Washington 9, D. C.



The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

January 27, 1947

Dear Virgil;

(Pardon the funny typing of your name. My finger slipped.)
Your letter enclosing the list of things you returned arrived today. I do not quite understand. I do not see how you can function unless you have at least one painting by each artist to show and talk about. Now you have none by many of the most popular artists. Of course, I don't know how things are out there, but comparatively little is sold here off the wall. Most of the selling is done by pulling out paintings not on exhibition. In almost every case we show a client paintings by two or three artists, knowing that they won't sell, but always building interest for future sales. You don't know when someone is going to come in asking for a Kuniyoshi, or a Shahn, or Lawrence, or some other artist. That is why we were very careful to send you only the best and most important examples, so that you would have things to talk about. Edith's psychology has always been not to SELL. Simply make the client comfortable and amuse him and show him three or four things each time he comes in, talking a little about the artist, but mostly about all sorts of other things, just letting the client sit looking very relaxed, at the paintings. There is nothing to do about this now. But when we send you a Spring group show we will make another careful selection sending you an important painting by each artist that you may keep so that you have a good example of each.

I have already written you about Zerbe. We will send you a good show of recent paintings and drawings.

I am delighted to hear that you are thinking about building next door. I do think the gallery would function better in that position. My advice would be to work out a daylight arrangement, rather than electric light. The California light makes the paintings look wonderful at Vigevano.

Please write right Ludington and tell him you have his Dove painting, ARPAO, INT. I. FORM II and ask his permission to hang it in the show.

Please send us a list of things you intend to keep in stock.

Sincerely yours,

AKRON ART INSTITUTE

140 EAST MARKET STREET AKRON 8, OHIO FR-3195

Miss Edith Halpert, Director, The Downtown Gallery, 32 W. 51st Street,
New York 22, N. Y.

Dear Miss Halpert:

Thank you for sending the report of the express company. I am rather optimistic about claiming the full \$500 insurance on the basis of that report. You will be interested to know that Budworth's were responsible for the probably bad original packing and our man did the best he could with the crate, in using extra framing and padding. I wish he had shown the crate to me before he sent it out, but it missed my attention because we had such a tremendous backlog of shipments here due to the strike in New York.

I am awfully anxious also to learn whether the tear can be repaired and not seriously harm its sale value. You are so awfully kind and cooperative in providing such outlying places as ours with superior exhibition material that it is disheartening to have an incident like this happen.

I am going ahead trying to claim full insurance through our brokers, but I'm positive that they will disclaim any possibility, since our insurance actually covered only the exhibition dates here.

Sincerely,



Charles Val Clear, Director

January 23, 1947

THE QUADRANGLE PRESS
INCORPORATED

301 FIFTH AVENUE
NEW YORK

January 28, 1947

Mr. Charles Allen
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mr. Allen:-

I am most interested in the Pippin you mention. Might I see the painting, or have you photographs?

The O'Keefes are really too expensive to interest me. I liked the "East River" painting, but not to the extent of so many dollars!

I hope to hear from you soon concerning the Pippin.

Very sincerely,

Lee A. Ault

LAA:1

Lee A. Ault

SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU
SANTA BARBARA, CALIFORNIA

DONALD J. BEAR
Director

January 29, 1947

Charles Alan
The Lowntown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan,

This is in reply to your letter concerning the exhibition by Arthur Dove. My schedule is filled up for any large shows clear through June. However, I may be able to get in the Vandark Galleries before the exhibition closes and make a selection from the exhibit which would be the right number of pieces for a smaller show for us in May or in June, whichever is agreeable to you people. Perhaps you're sending the exhibition to San Francisco and it will be on the West Coast during the summer.

Kindest regards to Mrs. Halpert and yourself. I rather expect to be in New York in March and will call then.

Sincerely yours,



Donald Bear, Director

DD/PW

January 30, 1947

Dear Mrs. Halpert:

While I could only spend an hour at the Macbeth meeting of American Art Dealers, I regret to report it seems hopeless. The group should include the A. A. A., Kleeman, Moedlers. Funds should be made available for auction promotion. I am told it took some 12 ^{wash} work sales to put Matisse over. So with the good American a painting put in and bid up is the best argument to the collector.

There seemed no inclination to revive the old American Art Dealers Association, I c. Its treasury still has money (Henry Kleeman Treasurer). As an association it holds power to be heard. As a little group of galleries without officials it is powerless to impress. Certainly with a paid agent much could be done in publicity and service of American art to Bonwit Teller, Sloan and other big merchandisers, but most of the dealers have it in their own hands, without expense, to cooperate and boost, not knock. Stop that and American art will climb.

Yours truly,

Let's get together

Spink

ARTEXT PRINTS, INC.

(THE ART EXTENSION PRESS)

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CONNECTICUT COLLEGE

WILLIAM G. WHITFORD
UNIVERSITY OF CHICAGO

LEON L. WINSLOW
ART DIRECTOR BALTIMORE SCHOOLS

January 30, 1947

The Downtown Gallery
34 East 51st Street
New York, New York

Attention: Mr. Allen

Dear Mr. Allen:

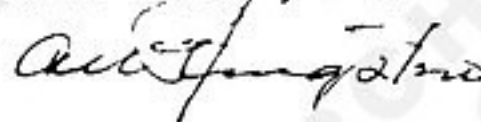
Earlier in the day, Mrs. Francis H. Robertson telephoned you regarding a painting entitled "The Sep-abstract" by Arthur Dove. This is a small water color offered at \$80.00 and as per your verbal agreement, it is understood that the copyright and reproductive rights will be included with the sale of the painting, subject to payment of 10% royalty on the sale of reproductions of that painting to the Estate of Mr. Arthur Dove.

We are enclosing herewith our check in the amount of \$80.00 and ask that you please ship the painting carefully packed, preferably by express insured for \$100.00 to Mrs. Francis H. Robertson, care of Artext Prints, Inc., Westport, Connecticut.

It is understood and agreed that if the painting is reproduced, we will pay the Estate of Arthur Dove a royalty of 10% based on the wholesale prices. The royalty becomes due and payable the first of February of the year following the sale of prints. We have reproduced quite a number of paintings on which we pay a royalty and this is the custom we have been pursuing for a number of years and I assume that it will meet with your approval.

Yours very truly,

ARTEXT PRINTS, INC.



A/P:dws
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICE OF
CHARLES F. KINGSLEY
CARTER R. KINGSLEY
ATTORNEY AT LAW
38 LIBERTY STREET
BATH, STEUBEN COUNTY
NEW YORK

Re: Arthur G. Dove Exhibition

January 31st 1947

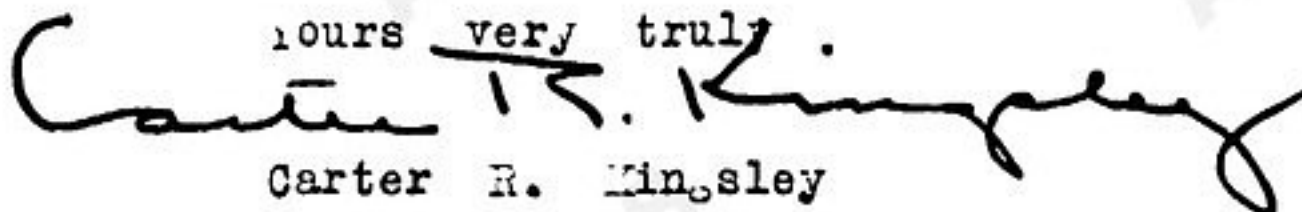
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sirs:-

Early in the month, as you doubtless know, The New York Times published an appreciative article by Mr. Edward Alden Jewell on the exhibition of paintings, etc., by the late Arthur G. Dove. Mr. Dove was a graduate of Cornell University and I would like to get a copy of the catalogue of the Dove exhibition for the Cornell University Library. Books by Cornell graduates and any printed matter relating to them are wanted by the library at Cornell. If you will be good enough to send me a copy and let me know the cost of the same, I will remit at once.

Enclosure
Addressed
Stamped
Envelope

Yours very truly,


Carter R. Kingsley



RAILWAY EXPRESS AGENCY

INCORPORATED
NEW YORK CITY DEPARTMENT
CLAIM BUREAU
219 EAST 42ND STREET
NEW YORK 17, N. Y.

F. THOMAS,
CHIEF CLAIM AGENT

Jan. 31, 1947

D-570957-A

IN YOUR REPLY REFER TO—



1058

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The Downtown Gallery
32 East 51st St.
New York, N.Y.

Gentlemen:

Berkley Express, NYC, from Outlines,
Pittsburgh, Pa., April 10, 1946.

This claim cannot be given favorable consideration because it was not filed within the time limit allowed in accord with paragraph seven of the Uniform Express Receipt.

Yours truly,


Chief Claim Agent.

bs/hk

361

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAMSBURG LODGE
WILLIAMSBURG
VIRGINIA

February 1 - 1947

Dear Sirs:

I have been touring the motor-
ist route in Va. since leaving ad-
mission to the various motor-
ists in various parts in this
road on Thursday. With the
season considerably dry and a
monsoon in my mind over the
winter and a very high water.
I arrived at the St. James
Lodge.

However, we are expecting
our visit to the St. James, Va. and
the trip to the motor-
ist route on the 1st.
I am sure.

Very sincerely,

W. H. H. H. H. H.

Letter is of the 1st of Feb.

February 3, 1947

Claim Department
Railway Express Agency
219 East 42 Street
New York, N. Y.

Claim # D-570957

Gentlemen:

As per our telephone conversation I am enclosing duplicate copies of the letters we sent you regarding the above claim. All other papers we returned to you with the information you requested and naturally we have no duplicates of your forms.

Sincerely yours

Secretary to the Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

show. It gives it punch and something to hang on to. For after all, you know, this is Hollywood, and they go for the adjectives.

I am sorry you are upset about the things we sent back, but there are several things we have to take into consideration, aside from the fact, as I told you, that we just felt we had shown these things in the show, and on the walls, and in the hall. For one thing, we have to be fairly circumspect as to the quantity of things we can handle - in money value - because of the insurance, which is a very great item to us and goes on and on and up and up! For this reason alone, we have to feel that we have still half a chance with a picture to sell it over a long period of time. I explain it badly, but I am sure you get my point. Another item is the fact that we do not have too much storage space at present, as you know. You probably will note that most of the things were sold the early spring, and I also did not think you wanted us to keep them to sell. As for the pictures, we'll as soon never sell them back, but we had to be fair to the artist!

[illegible][illegible][illegible]

is getting a little exasperated because all the pictures he wanted with the model Christine have been sold before he had a chance at them. Virginia did not quote the price on Flora, but we have always quoted \$4000.) Mr. Neeland will be visiting you soon!

A friend of ours was over at International the other day (Hendrick), and they had much the same to say. Putting it tersely, they only manage to sell crap (in fact, were in the process of running Currier and Ives so as to be able to sell something) and I protest that they consider the good things lost and then for effect!

Well, as I say, for what it's worth, but it is a sad, sad commentary!

If Mr. Neeland would want a small selection of the drawings and watercolors he has on hand for a little show in San Diego, would you care to object? He called the other day, and said he didn't come up, and the same thing wouldn't object, and he thought there was some good chances in S.D. and he would be willing to do such an art console as place.

Also, please don't forget to let me know as to the date when you will be over there. We are hoping at the moment that it shows up very well in the store in the 'chair customer apartment' as Miss Neeland smilingly says the first time!

We came close to selling 'The Gold Intent' to Mr. Neeland, but he tried to cancel from 1000 to 1100. and we don't think it's safe to take it. We are willing to put it in place at 1000, but not to sell it! However, there is still a chance. I really think we should be able to sell it, but we must be careful of the price we ask for it.

Very truly,
Virginia

Best to you both,

Virginia

February 4, 1947

Mr. Peter Lauck
N. W. Ayer and Son
West Washington Square
Philadelphia 6
Pennsylvania

Dear Mr. Lauck:

Ralston Crawford is going to Honolulu this summer to teach from June first to the end of August. We were wondering if, while he was there or en route, he couldn't execute a commission for one of your accounts having to do with the Pacific, or coconuts, or pineapples, or riding the surf.

Could you let me know?

Sincerely yours,

Charles Alan



J N F

41 EAST 42nd STREET

NEW YORK 17, N. Y.

Vanderbilt 6-376

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HARRIS J. LEVINE
LOUIS RIMSKY

February 4, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mitchell Siporin's painting, "Endless Voyage", reproduced in the December issue of "Fortune", has evoked great interest among our people in Palestine.

I am in receipt of a cable from the Head Office of the Jewish National Fund in Jerusalem urging me to forward to you their and our request for the right to reproduce this remarkable picture.

The reprint would be presented as gifts to the Jewish National Fund's campaign workers in Palestine. The Jewish National Fund, of which you will find a detailed description in the attached booklet entitled, "The People's Land", is a non-profit, philanthropic organization which engages in the acquisition and reclamation of Palestine's soil as national property. The land is being placed, without charge, at the disposal of the refugees who are capable of becoming tillers of the soil.

Thanking you in advance, and looking forward to hearing from you, I am,

Sincerely yours,

William Z. Spiegelman
WILLIAM Z. SPIEGELMAN
Public Relations Director

WZS:LM
Enclosure

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET • NEW YORK

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JULIANA FORCE, *Director*

HERMON MORE, *Curator*

LLOYD GOODRICH, *Associate Curator*

ALICE M. SHARKEY, *Executive Secretary*

February 4, 1947

Mrs. Edith Halpert,
Downtown Gallery
32 East 51st St.,
New York, 22, N.Y.

Dear Mrs. Halpert:-

Mr. Goodrich has asked me to send you the enclosed blanks for the watercolors and drawings which he selected for inclusion in our 1947 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings to be held from March 10 through April 17. Will you be kind enough to fill the forms and return them promptly to the Museum.

Davis, Stuart	94	Ana.	16x16 1/2	Gouache	750.
Fredenthal, David	592	The Wounded Bird	31x59	Wc.	900 800
Lawrence, Jacob	1441	The Seemstress	29 1/2 x 21 1/2	"	250
Shahn, Ben	98	Suzanne & the Eloers	30x22	Dwg.	250
Siporin, Mitchell	692	Flashback to Carthage	24x19	Wc.	350.
Zerbe, Karl	69	Broken Mirror	26x20	Gouache	250
Bennett, Rainey	254	Blue Afternoon	17x23 1/2	Wc.	150
Kuniyoshi, Yasuo	1441	Pie in the Sky	28x22	Dwg.	500
Sheeler, Charles	502	Prelude to Winter	15 1/2 x 11 1/2	Gouache	650.
Lea, Wesley	143	Dream of High Places	19x10 1/2	Wc.	100.
Levine, Jack	75	Symbolic head	23 1/2 x 14 1/4	Dwg.	120

We have noted that the Ben Shahn drawing cannot be delivered until March 3. An instruction sheet giving information about transportation and insurance is also enclosed. If any of the works selected have been photographed, we would greatly appreciate receiving two glossy prints of each as soon as possible.

Sincerely yours,

Alice M. Sharkey

Executive Secretary.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

13M

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

(18)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N232 17 2 EXTRA=ANDOVER MASS 5 348P

1947 FEB 5 PM 4 23

MRS EDITH G HALPERT, THE DOWNTOWN GALLERY=

PLEASE FORWARD 32 EAST 51 ST=

MAY I HAVE IMMEDIATELY BRIEF OUTLINE YOUR REMARKS FOR
AMERICAN ACADEMY PANEL DISCUSSION FEBRUARY 15TH=

BARTLETT H HAYES JR.

Addison Gallery

15

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 5, 1947

Mr. Lee Ault
New Canaan
Connecticut

Dear Mr. Ault:

There is a fine new Shahn at the gallery. It is going to the exhibition at the Corcoran Gallery in Washington in about two weeks. I am writing you because I thought possibly you would like to see it before it goes out.

How did you come out with Philip Loeb about the Pippin? I hope you did not lose out on it as it is really a beautiful one.

Sincerely yours,

Charles Alan

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-CAUDENS
DIRECTOR

February 5, 1947

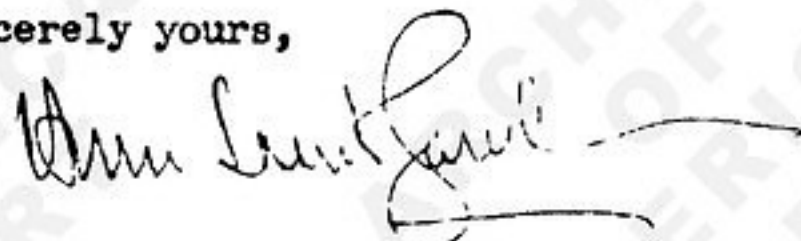
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I hear you've been acquiring a sun-tan
down in Florida. I envy you.

In the meantime, I called up Mr. Alan
this morning to find out if your outfit could swap
dates with the Associated American Artists, since
Miss Sullivan there is tied up on Friday, March 21.
Mr. Alan said Friday would be all right, so I will
count on finding you and the pile of pictures
awaiting me, not on Thursday, March 20, but about
half-past two on Friday, March 21.

Sincerely yours,



Director

SG D

February 4, 1947

Mrs. C. Suydam Cutting
14 East 89 Street
New York 28, N. Y.

Dear Mrs. Cutting:

A man of my word, I am delivering PAD #2 by Stuart Davis to your chauffeur. I am also sending up SUMMER TWILIGHT, about which I spoke over the telephone. This is a Davis which the gallery owns. Since we always try to sell the paintings belonging to the artist, this painting has been seldom shown. To me, SUMMER TWILIGHT has all the gay and lyrical quality of youth. It has all the imagination and sparkle so characteristic of Davis. We would be glad, if this painting appeals to you, to take it out of this horrible silver frame, and reframe it in a white frame. From the point of view of size and subject matter, I would think that this painting would be more suitable for a museum. You would be doing the artist a great service giving this painting. It is a fine example, and would not take his only recent painting out of circulation.

Last night I was not at the gallery when we talked. I see, upon looking at the stock-book this morning, that PAD #2 is one-hundred dollars more than your STILL LIFE. SUMMER TWILIGHT is priced at \$900. But, since the gallery owns this painting, we can make a concession on this price and give you an even exchange.

Sincerely yours,

Charles Alan

Sharp & Dohme

INCORPORATED

Pharmaceuticals · Biologicals · Philadelphia 1, Pa.

February 2, 1947

Mr. Charles Allen
32 East 11th Street
New York, N.Y.

Dear Mr. Allen:

At the request of Mr. Allen, of New York, I wish to inform you that the plates used in the reproduction of the above mentioned Cherry Treets, Philadelphia, Pa. are not available for reproduction. Mr. Fred. Wilcox, of New York, and Mr. Allen, of New York, are the only persons who have the plates. You will find, I am sure, that it would be the easiest arrangement for all concerned.

Very truly yours,

February 2, 1947

Paul B. Robinson

Marketing Manager

Paul B. Robinson
New York

February 5, 1947

Mr. and Mrs. Benjamin Tepper
1085 Kenyon Avenue
Plainfield, N. J.

Dear Teppers:

There is a new small Kuniyoshi girl's head that he just sent in and no one has seen that seems to have Tepper written in the corner of the canvas. There's also a wonderful new Lea oil (the best thing he has painted) - and some other exciting things. Anyway come in and say hello. Edith is in Florida, so I am holding the fort - and busy, busy, busy - thank God, no recession here as yet. Do come in and see the Kuniyoshi. I think it's just what you have been waiting for.

Very sincerely yours,

Charles Alan

February 5, 1947

Mr. Blake-More Godwin, Director
Toledo Museum of Art
Toledo, Ohio

Dear Mr. Godwin:

ANA, the gouache by Stuart Davis, has been invited to the watercolor show at the Whitney Museum. It is vital that this painting arrive at the Whitney not later than March 3rd.

Would you please do us the favor of packing this painting separately and shipping it directly to the Whitney Museum of American Art, 10 West 8 Street, New York, N. Y.?

This is the only recent gouache by this important artist. As you can well understand, for his sake, he should be represented at the Whitney.

We would very much appreciate an acknowledgement of this note.

Thanking you for your interest and cooperation, I remain,

Sincerely yours,

Charles Alan
Associate Director

February 5, 1947

Mrs. Alfred E. Bissell
The Wilmington Society of the Fine Arts
Delaware Art Center Building
Park Drive at Woodlawn Avenue
Wilmington 51, Delaware

Dear Mrs. Bissell:

I am writing you at once to tell you that SHE MOURNS by Kuniyoshi has been sold, so we shall not be able to send it to Wilmington for your exhibition. I am sorry, but thought I should tell you now so that you would not catalogue it.

I note that your exhibition closes on April 6th. I do hope you will return the paintings as soon as possible, particularly the Jacob Lawrence JUKE BOX, which must be shipped to another exhibition on April 21st.

Thanking you for your interest and cooperation, I remain,

Sincerely yours,

Charles Alan
Associate Director

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

February 6, 1947

Dear Mrs. Halpert:

We have secured permission from Mr. William D. Geer, publisher of Fortune, to reproduce four Fortune covers in a book which our research department is preparing on information design.

As one of these covers (issue of November 1944) was the work of Ralston Crawford, Mr. Geer suggests that we also communicate with you, as his agent, relative to its use.

The covers which we wish to reproduce are pertinent to one section of our book, in which are presented various types of visual material exemplary of high standards of design. It is for that reason alone that we should like to include Mr. Crawford's cover. I should add that we would present this cover purely as an example of magazine cover design, with the Fortune logotype and dateline on it, and that we have agreed with Mr. Geer to credit both the artist and Fortune.

As the magazine Interiors is soon to publish several excerpts from our forthcoming book, including the page on which these covers appear, we should greatly appreciate it if we could have your early permission to reproduce the Crawford cover.

Yours very truly,
SWEET'S CATALOG SERVICE

C. S. Eriksen

C. S. Eriksen, Research Department

cse/e

Feb. 7 '47

14 EAST 89TH STREET

Dear Mr. Alan - Too many details
have crowded into my last day
"here". I was not able to take in the
"Summer Serenades" - & get it
back to you safely I hope. We
have to leave so early to-morrow AM.
This house is crowded with family
and very noisy -

Mrs. Halpern parted
Part II at 750" a couple of
weeks ago - Thank you for all
your trouble - Sincerely,
Allen C. Kline

February 7, 1947

Mr. C. H. Muhlenberg, Jr.,
113 A S. Fourth Street
Reading, Pennsylvania

Dear Mr. Mahlenberg:

We are very happy that you decided to acquire the Fredenthal "Stolen Bread". The painting is being shipped to you today, express, collect. Naturally, we take care of the charges for packing.

You might be interested to learn that this painting was selected by the University of Nebraska for their annual exhibition, but we were able to stop shipment at the last moment.

We know you will enjoy having this excellent example by this brilliant young artist in your home and hope that you will not hesitate to stop in the gallery to see other examples when you are in New York.

Sincerely yours

EGHla

February 7, 1947

Mrs. Louis W. Plack
R. D. #1
Salem
Ohio

Dear Mrs. Plack:

Thank you for your letter of recent date concerning the American Folk Art Gallery.

We are dealers in American Folk Art. I am enclosing some pages from our brochure which explain the history of the gallery. As you can see, we have concentrated on forming museum and important private collections. Our examples have always been considered among the finest in the country.

Although many have been sold, and the good ones are extremely rare now, we still have some exceptionally important Pennsylvania German fractures, chalkware, and wood-carvings. I would suggest that the next time you visit New York that you drop in and see our collection. We are open daily (except Sunday) from ten to six.

Thanking you for your interest and looking forward to your visit, I remain,

Sincerely yours,

Charles Alan
Associate Director

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM.A.GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO February 8,
1947

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

We will arrange to have the Stuart Davis gouache,
ANA, shipped in time to reach the Whitney Museum
by March 3.

We greatly appreciate the loan of this picture
which makes an attractive addition to our show.

Yours sincerely,



Nell L. Jaffe
Assistant to the Director

NLJ:LL

Van Eark

February 8, 1947

Dear Virgie:

Thanks for your letter. Edith has been in Florida for two weeks, and I can't remember what she said about the Harpo Marx picture. She'll be back Monday, and I'll let you know.

Dr. Grace Morley, director of the San Francisco Museum of Art, will communicate with you very soon. They will take the show after you, to open in San Francisco about April 15th. She will write you about shipping it up to them. They will pay all costs. As soon as you hear from her, send her a catalogue, and information about insurance. If you sell any paintings, ask the purchasers to lend the pictures to San Francisco. I told her about Ludington's painting. She will, I believe, write directly to him, but you might mention this to her. Also send her photos for publicity.

I am getting together the little pictures and will ship them by freight next week.

If Freed will pay \$1300. for THE GOOD INTENT, let him have it. He would be a good customer to start. He can take a long time to pay.

We have not received the shipment about which you wrote some time ago.

Nothing more now. I will write next week.

Sincerely yours,

THE BARNETT ADEN GALLERY

127 Randolph Place N.W.

Washington 1, D. C.

North 9161

ALONZO J. ADEN,
Director

February 10, 1947

JOHN A. SHUFORD,
Asst. Director

Dear Mrs. Halpert,

Please find enclosed the third check of \$50.00 and final payment on "The Blind Florist" by Jacob Lawrence.

Mr. Phillips used it, as you probably know, in his show of Pippin, Lawrence and Barthe. He likes it as much as I do.

We wish to thank you most heartily for waiting so patiently for the payments.

Sincerely,

Alonzo J. Aden

BOARD OF DIRECTORS

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

February 10, 1947

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Confirming my conversation last week with your associate, we would like to request the loan of the following three pictures for inclusion in our Biennial Exhibition of American Painting from March 20th through April 13th, 1947:

Yasuo Kuniyoshi
Karl Zerbe
Stuart Davis

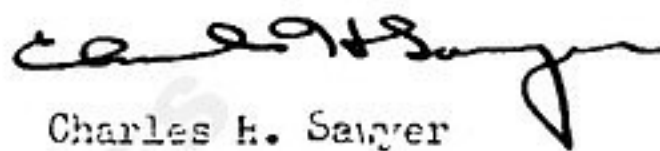
She mourns
Crowned Head
Page #2

I expect to see Zerbe within the next two or three weeks and if he has any other example in his studio, we may arrange to substitute it for the above. I will let you know, however, in that case.

Our Registrar is requesting W. S. Edworth Co. to collect these pictures on or about March 3rd. Would you kindly return the enclosed forms at your early convenience.

With sincere appreciation for your cooperation.

Sincerely yours,


Charles H. Sawyer
Director

CHS/fad

Encls: 3 forms

P.S. We would appreciate it very much if you would send us photographs of the Kuniyoshi and the Zerbe. We already have a photograph of the Davis.

February 11, 1947

Mrs. C. Suydam Cutting
Old Fort
Nassau
Bahamas, B. W. I.

Dear Mrs. Cutting:

On Saturday morning I tried to reach you, only to find that you had already left for Nassau. I was anxious to speak with you because that small painting by Stuart Davis, PA' 42, was promised to the Worcester Art Museum for an exhibition in March. As you told me that you would keep the painting here until June for just such purposes, I hope you will be kind enough to lend us the painting for that important exhibition. Could you send me a note to your butler authorizing us to pick up that painting?

Mrs. Halpert returned from Palm Beach yesterday. She was somewhat upset by the exchange because she does not like to see Davis represented in a museum with such a small painting, and to have his only available recent work way off in Honolulu. She did confirm that she had quoted you only \$750. for the painting, making it an even exchange.

I envy you being in Nassau. The weather is miserably cold and damp here.

Sincerely yours,

Charles Alan

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

February 11, 1947

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York City

Dear Mrs. Halpert:

When you get time I would like to have a chat with you on two or three subjects. I know you don't ordinarily share artists with other dealers but I am wondering if there is some way that we might do this without in any way affecting your general set-up. It is my feeling that if an artist has two dealers he will be satisfied and will have enough sales to give him a good living. I have in mind particularly one of my artists Arthur Osver who has just been invited to all of the big shows from our Galleries including the Pennsylvania Academy where he took the first prize.

At any rate, I would like to chat with you on the above subject in general and as I wrote you, I hope you will come over and give a little talk to our sales people on the selling of modern art. I think you and I are both cooperators and consequently we are a little smarter than the rest of them (not for quotation!)

Give me a ring when you have a spare moment and let's have lunch together.

Sincerely,

Erwin S. Barnes
Director & Manager

ESB:fc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

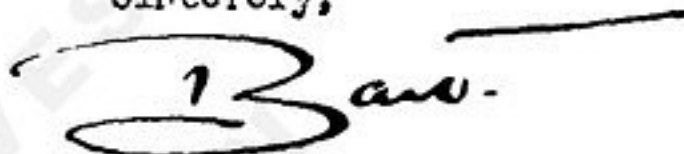
ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER MASSACHUSETTS

February 12, 1947

Dear Edith:

I am most grateful to you for meeting with the five members of the Marketing Panel and I am sorry I cannot eavesdrop on your discussion today. Enclosed is a carbon of comments which the others have sent me. I assume that you have made them acquainted with what you will say. I shall see that the sixth member, Jim Plaut, has a copy of yours. I look forward to seeing you Friday perhaps, Saturday certainly.

Sincerely,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t
enc.

*Has the Duke
"Fog Horns" been sold?*

MR. AND MRS. ALBERT HACKETT
10664 BELLAGIO ROAD
LOS ANGELES 24, CALIFORNIA

Dear Mrs. Halpert;

The Ben Shahn arrived safely, and we love it.
I am enclosing a check for the balance due
on the picture.

Stupidly, I have lost your first statement,
in our journeys back and forth. Could you
be kind enough to send me another for my
files? Thank you so much.

S.J. Perelman has been with us here, and we
have just seen him off for his first leg of
his trip around the world.

Our sincere good wishes to you.

Cordially,

Francis Goodrich Hackett.

February 12th, 1947

February 12, 1947

Mr. Donald Bear, Director
Santa Barbara Museum of Art
State Street at Anapamu
Santa Barbara, California

Dear Mr. Bear:

Dr. Morley was in New York last week and I spoke with her concerning the Dove retrospective. She is taking the show from April 15th to May 15th.

We thought perhaps you would like it immediately following. That is, for the month of June.

I would very much appreciate it if you could let us know your decision as soon as possible because I believe San Diego would take the show in July, and I would like to let them know.

Mrs. Halpert has just returned from Florida, and joins me in sending best regards.

Sincerely yours,

Charles Alan

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COMPANY
47-51 33rd STREET
LONG ISLAND CITY 1, N.Y.

WALTER S. MACK, JR.
President

Telephone:
IRONSIDES 6-2000

February 13, 1947

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York City

Dear Mrs. Halpert:

I have been advised that you have made the statement that the Pepsi-Cola Company should pay the artists whom you represent a rental fee for the paintings they will show in the exhibition which follows our art contest.

I was laboring under the impression that the artists wanted an open competition in America with substantial prizes and an opportunity to sell their pictures without any cost to them, and that by having both the competition and the following exhibition we were helping the artists to become better known, giving them a place to display their work free of charge, and giving the public an opportunity to know them better.

You realize, I am sure, that the costs of the exhibition such as renting the space, hanging, lighting, insurance and transportation run into a substantial amount of money. None of these costs is borne by either the artists or the public as the exhibitions are free of charge so there is no income from which any rental payments can be made.

Therefore, what is it that you do not like about the exhibition? Is it perhaps that the exhibition, with the opportunity it affords the public to buy the artists' pictures without any cost to the artists, doesn't pay you any income? I would also like to ask if you pay the artists rental fees while their pictures are on exhibition in your Gallery?

The figures show that at the Pepsi-Cola Exhibitions following the competition the daily attendance is a great many times the size of the attendance at your Gallery.

I have talked with a great many artists on this subject recently and I find they don't expect nor ask a rental fee, but appreciate the opportunity of having their pictures shown to such a large audience, and the fact that we offer to try

Mrs. Edith Halpert (2)

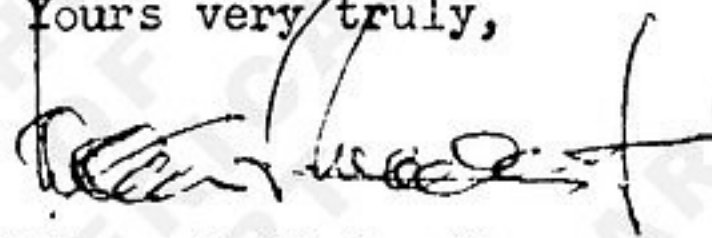
February 13, 1947

and sell their works for them without any cost to them whatsoever. They have advised me that the requests are coming from the art dealers and not from them. It raises the question as to who really should be considered - the artists themselves or are the Galleries trying to dictate to the artists?

Of course the obvious alternative is to allow those artists who wish to request that their pictures not be exhibited after they have submitted them in the competition, to withdraw their works and not receive the benefits of being shown to the general public (as well as the opportunity to sell them) which come from such a large and popular exhibition. We could easily arrange to do that if the artists themselves would request it in writing. This, of course, would save us considerable money, but would not do as good a job as I believe we are doing in helping to bring the various works of the American artists to the attention of the public, and giving the public an opportunity to see them free of charge.

Therefore, I would appreciate it if you would advise me fully as to exactly what your stand is in this matter and the reasons for it so we can be guided accordingly.

Yours very truly,



Walter S. Mack, Jr.
President

February 13, 1947

Mr. C. S. Eriksen
Research Department
Sweet's Catalog Service
119 West 40 Street
New York 18, New York

Dear Mr. Eriksen:

Permission is hereby granted
for the reproduction of the FORTUNE cover
of November, 1944, by Ralston Crawford. The
Downtown Gallery, as well as the artist, must
be credited.

We would appreciate a page-
proof or tear-sheet for our records.

It is understood that permission
is granted only for the specific purposes
stated in your letter of February 6, 1947.

Very truly yours,

THE DOWNTOWN GALLERY

by

Charles Alan
Associate Director

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR. PRESIDENT BLAKE-MORE GODWIN DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE
TOLEDO 2, OHIO

February 13,
1947.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York,
N. Y.

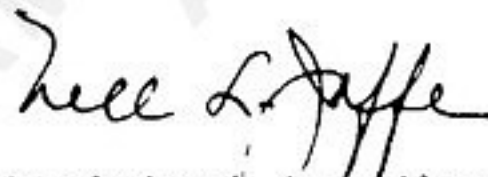
Dear Mrs. Halpert:

You will be pleased to know, I am sure,
that we have sold the Rainey Bennett watercolor, Cool
Valley. It is a very attractive picture and we are
delighted that it was chosen for purchase.

Will you please make the bill out to
Mrs. C. L. McKelvy, and mail it to me? A check from
Mrs. McKelvy will be sent you soon after the receipt
of the bill.

We greatly appreciate your cooperation
in lending us the watercolors for our exhibition,
which is attracting a great deal of interest.

Yours sincerely,



Assistant to the Director.

Sweet's Catalog Service

Specialists in the design, production, filing and distribution
of manufacturers' catalogs
for the industrial, power and construction markets



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Division of F. W. Dodge Corporation

119 West 40th Street, New York 18, New York • telephone PENnsylvania 6-1500

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

February 14, 1947

Dear Mr. Alan:

Thank you for your letter of February 13th granting us permission to reproduce the FORTUNE cover by Ralston Crawford, for the purposes described in our letter of February 6th.

We are of course crediting The Downtown Gallery, as well as the artist, and shall send you tear-sheets as soon as they are available.

Sincerely yours,
SWEET'S CATALOG SERVICE

C. S. Eriksen, Research Department

cse/e

February 15, 1947

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

On behalf of the Board of Park Commissioners under whose jurisdiction is the Wichita Art Museum, and for the Museum staff, I wish to thank you for loaning us

"Witness the Whatless" by Paul Burlin
"Welcome Home" by Jack Levine
"Nearly Everybody Reads The Bulletin" -
by Ben Shahn

for inclusion in the recent exhibition "Late Works of Thirteen American Artists" which was arranged by Mrs. Elizabeth S. Navas.

We feel that this was a very worthwhile and interesting group of contemporaries and it aroused considerable interest among the museum patrons and visitors.

It was only through your generous cooperation that the quality of the exhibition was so high.

Yours very truly,

BOARD OF PARK COMMISSIONERS

Wm R. Yerkes

By Acting Museum Director

WRY:oa

Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

Feb 16, '47

Mrs Edith Helfert
Downtown Gallery
New York, N. Y.

Dear Madam,

This year we're planning
another exhibition of contemporary American
painting (from March 15 to April 15). I
hope that you'll again be willing to
send paintings for the show.

In general the plan is the same as before -
an exhibition of the work of 10 or 12 artists -
each represented by 3 small or medium
pictures in oil, gouache or tempera.

Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

If the work is available I'd be grateful to get 3 paintings each from Jacob Lawrence and Ben Shahn. If that isn't possible, then painting by Zerbe, Stuart Davis or another member of your group would be acceptable.

We will pay for all packing and shipping costs, as well as for adequate insurance.

I certainly hope you can help me out. Last years exhibit aroused great interest in this town.

Yours truly
Kenneth E. Holt



OLD FORT NAJSAU BWI

Feb - 17 '47

Dear Mr. Alan - of course I will
 borrow the S. Davis for Worcester -
 would you mind carefully going up
 to the house & select it yourself -
 I know my butler will not
 understand. It is not in my power
 I fear to make it clear in the con-
 fusion of the pictures there in the
 5th - H. back room - with R. desk
 notes -

I am, yr

Alexander Sutherland

OMGUS Liaison and Protocol
APO 742
Postmaster, New York

February 17th 1947

Dear Mrs Halpert,

You may remember me as the author of an article on Harnett, for which I consulted you lengthily some four years ago, and which was subsequently published in VIEW!

Now I come to you again for help. As an American now stationed in Military Government in Berlin, I have had occasion to meet a lot of German magazine editors and writers, all approved and cleared by Military Government, and to advise them in such matters as the choice of American authors to translate and publish. Recently, I thus gave an idea to the ~~editors~~ editors of Ulenspiegel, an important Berlin weekly published by Sandberg and Weisenborn, both of whom were interned for a long while by the Nazis in concentration camps. The idea is to devote an issue to American negro art and literature. Unfortunately, the present financial situation of Germany does not allow the transfer of funds to foreign authors or artists, except in very special cases, and it takes a lot of time and trouble to obtain the necessary permits. Anyhow, the idea has prospered, and I have already been able to obtain, for Ulenspiegel, permission to translate and publish several pieces by Langston Hughes, who has granted the copyrights free of any remuneration.

Now this is where you come in. I wrote to Harold Jackman asking him whether it would be possible to obtain permission to reproduce any pictures or drawings by Jacob Lawrence, Charles Sebree or Olly Harrington. Harold Jackman asked me to write to you, saying that you are Lawrence's agent and might also be able to advise me about the other two artists. Charles Sebree, whom I know personally and from whom I bought a picture some years ago for my private collection, has not answered my letter.

Anyhow, would you be kind enough to/ grant us permission to reproduce in Ulenspiegel two or three Lawrence pictures or drawings, in color or in black and white; and would you also be able to help us in the matter of Sebree and of Harrington? Many thanks for any assistance which you can give us.

In any case, please send us photos, in black and white or in color, or other reproductions, which we can choose from and reproduce. Also, brief biographical notes on the artists.

And, of course, should you know of any other negro artists whom you consider more interesting, I will be very grateful to you for any suggestions. If I remember right, there was a negro included in the Museum of Modern Art book on modern primitives. But I don't have my library here and find it very difficult to manage without it.....

With sincere apologies for bombarding you with so many questions,

Very sincerely Yours,

Edouard Roditi

Edouard RODITI

P. S. Is Sebree's address still
237 Bleeker Street, New York 14?
He may never have received my letter.

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

February 17, 1947

Mrs. Edith G. Halpert
Director
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am trying to locate two or three photographs of American nineteenth century paintings of bulletin boards - the kind which were criss-crossed with tape for holding letters and announcements. It seems to me that I remember some paintings by William Harnett of this subject.

Could I borrow or purchase two or three photographs from you on this subject?

Yours sincerely,

Otto Wittmann, Jr.
Otto Wittmann, Jr.
Assistant Director

OW:LL

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 17, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 57th Street
New York 22, N. Y.

Dear Mrs. Halpert

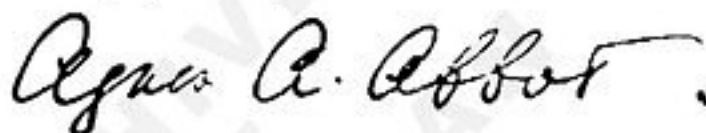
We should like very much to have an exhibition of paintings by Karl Zerbe in our gallery here some time and I am anxious to discuss this matter with you. As it happens there is going to be a vacancy in our gallery between May 6 and May 27. I suppose that you would consider this too short notice to arrange anything, but thought I would mention it on the chance that it might fit in. If it does not, I should in any case like to start negotiations with a view to having some of Mr. Zerbe's work shown here next year. I believe that Mr. Zerbe himself will be sympathetic with the idea of showing his work at Wellesley, especially because one of his pupils, who is assisting him at the Boston Museum School this year, is also teaching in our department.

Our gallery is well lighted, has pleasant neutral walls and 101 running feet of space, so that we can install quite a large exhibition. I should mention at once that the building is not entirely fire proof, (it is classified as "slow burning") but there is no furnace or other fire in the building. We have shown a considerable number of valuable pictures in the past and feel sure that we could give adequate protection to the exhibition which you might send us. We would of course arrange about proper insurance.

I do not know whether Mr. Zerbe has any number of pictures in his Boston studio which he might be willing to send us direct. I thought that, if he had, this might be a circumstance facilitating the arrangement of a show on such short notice as I suggested. However, I realize that in any case the business details should be discussed with you.

Awaiting your reply with interest,

Sincerely yours,



Agnes A. Abbot
Chairman

AAA:ACH

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

February 17, 1947

Dear Charles:

Just a hurried letter to let you know that the Dove show, complete as sent here, went off to Santa Barbara today and will be there no later than Wednesday. I do not know their dates for showing, but Mr. Bear writes me that they will be sure to get the to San Francisco in time for their April 22nd opening. I know your pictures salesman is interested in if we could get anyone to buy them for the museum.

Excuse the noble space - just finished writing the publicity on the Big Bear show and forgot to change the typewriter.

As per request from Carlo Marx and Edith's letter to me, we have had 'Child in Wicker Basket' taken by rugger for shipment collect to you, which is to be taken off the Marx estate. The insurance in transit is covered by their floater.

Lastly, we are sending the picture of paintings and watercolors, list of which is enclosed.

I wish I could have something good to write for a change!

Best to you.

Hurriedly,

V. C.

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C
O
P
Y

February 18, 1947

Mr. Ralph deGolier
Box 771
Vineyard Haven,
Massachusetts

Dear Mr. deGolier:

Thank you for your note of February 16th. As we do not handle the work of Stuart Davis, we would not be interested in purchasing the wash drawings but I would suggest that you get in touch with Mrs. Edith Halpert, Downtown Galleries, 32 East 51st Street, New York City, who does handle his work.

Sincerely,

(signed) Erwin S. Barrie

Director & Manager

ESB:fc

February 18, 1947

Mr. Henry Dreyfuss
501 Madison Avenue
New York 22, N. Y.

Dear Henry:

It always embarrasses me to talk business with friends. But after our abortive conversation the other night, it occurred to me that there are a few points concerning the purchase of American art for some of your accounts I should bring to your attention.

For instance, there is the question of a group of watercolors for the New York Central trains. Mrs. Galpert and I have talked about this at length, and have a number of suggestions. For only ten thousand dollars the New York Central could buy at least 50 outstanding watercolors by the most important artists in the country. The paintings might be selected by three museum directors from Chicago, Buffalo, and New York. Before the paintings were installed in the trains they could be exhibited in museums all along the New York Central route. After you felt the paintings had outlived their interest on the trains, they could be presented, in the name of the New York Central, to museums in Albany, Utica, Syracuse, Rochester, Buffalo, Detroit, Chicago, etc. I don't need to point out to you that the public relations value and the publicity value of such a scheme would be worth far more than the small expenditure. In fact, so little money is involved that the New York Central could probably afford to make annual purchase, and the annual exhibitions of their collection would be an event in each of the cities.

Similarly, the American Export Lines might purchase a collection of oil-paintings for their ships, employing an important jury of selection, and holding an exhibition of the collection before it was broken up and placed on the ships. Paying no more than an average of eight hundred dollars per painting, you could form a really important collection, ranging through all the varied trends of contemporary American art.

I also wonder if you realize that with a purchase fund of only five thousand dollars annually the Pasadena Art Institute would be able to invite an exhibition of outstanding paintings from all the important dealers

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February 18, 1947

Mr. Henry Dreyfuss
501 Madison Avenue
New York 22

Mr. Henry Dreyfuss

Page 2

in American art. From this exhibition, in Pasadena, a committee could choose paintings for permanent acquisition. Surely there are five people in such a community each of whom would contribute one thousand dollars a year to build up a good contemporary American collection.

I can not tell you how much I enjoyed our dinner and evening together. I do hope that you will let me know when you are next in New York. Perhaps we could go to a show. If you let me know in advance, I'll see about seats.

Please give my best to Doris and the kids.

Sincerely yours,

Charles Alan

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

February 18, 1947

Mr. Walter S. Mack, Jr., President
Pepsi-Cola Company
47-51 33rd Street
Long Island City 1, New York

My dear Mr. Mack:

Pardon my naivete. I was under the impression that the Pepsi-Cola Company operated as a business corporation for gain, for dividends to its stockholders and high salaries to its officers. Your personal letter dated February 13th, corrected this misconception. So, you function as a philanthropic institution to better the life of the American artist, to give him the rare opportunity for free exhibition and sale. Again, in my misguided way I believed that the professional art dealer served a valuable function in the community by introducing, promoting and selling American art, paying all operating expenses without a fee to the artist other than the commission charged when a picture was actually sold. I also thought it commendable that the dealer of contemporary art was willing to do all this because he truly believed in art and artists, in spite of little if any profits made.

Now that I have been enlightened on both scores, may I in turn correct your impressions. May I point out to you that the majority of the artists you have chosen for the Pepsi-Cola exhibitions have been known for many years before it was discovered that fine arts held great appeal for the public? These artists have appeared in gallery group and one-man shows, in the most important national museums who also offer substantial prizes, sales outlets without cost - and may I add - prestige. Their names have appeared in many publications, in newspapers and magazines. As a matter of fact, long after your name and mine are pried, theirs will continue to appear in 18 pt. type.

Why this pretense of being non-commercial? Don't be ashamed. It is considered natural and legitimate for business to work for gain, to receive good value for its outlay. Thus, I think that you, as president of Pepsi-Cola, should be straightforward without flapping

Telephone PLAZA 3-8707

Mr. Walter S. Mack, Jr., (2)

aesthetic wings, and without trying to divert the facts by directing a personal attack on me.

Let us set the record straight. On September 10th, I wrote you and La Tausca asking, "Is industry supporting art or is art supporting industry?" In summing up my arguments I requested that a rental fee be paid to each exhibitor (not limiting it to this gallery group), together with the prevailing prices for reproduction rights. La Tausca responded immediately, recognized the justice of this request and agreed to the terms proposed. Your Mr. McKinney talked with me and declared he would pass on the conversation to you. You waited five months -- until your printed invitation blanks were mailed to all the artists -- to reply, piously and accusingly. You assert that your competitions help the artists. Of course they do. But is that your objective? You know that museums would not give you space for displays of Pepsi-Cola bottles, or of your former, commercial calendar art, with nationwide publicity. You know that the fine arts is an excellent field and pays off many times. Do you really pay for what you get? I say no.

You offer \$15,250 in cash awards. You spend as much and more for "rent, hanging, lighting, insurance and transportation". These are all accepted business deductions, I believe. In return you get a promotion value in the press and through word of mouth equivalent to at least \$300,000. At prices far below commercial artists' rates you obtain reproduction rights for 600,000 calendars of high prestige. Not bad. Certainly, you can pay a rental fee. There are many firms today that pay the artists well and it is unjust to give so large a company as yours cut rates.

Your malicious accusation that I do not like your show "because it does not pay me any income on sales" is false, because we agents receive commission on our artists' work even when sold in Pepsi-Cola shows. Consequently, there must be a valid reason why I am willing to forfeit this income if I am as greedy as you suggest. The reason, strange as it may seem to you, is firm, democratic belief that many should benefit instead of just a few. Why should industry get the lion's share? Why should five artists share \$7750 and fifteen others receive \$500 each, while 230 others get nothing but nicked frames and the absence of their pictures for a year or more?

Your reference to my paying artists rent is too preposterous to discuss. Your question as to whether galleries are dictating to their artists is equally off the beam. For the artists in this gallery met and voted to stay out of the Pepsi-Cola show because they had sufficient principle to sacrifice potential gain. You may recall that seven of the Downtown Gallery group received prize awards in your Metropolitan museum show, and had good prospects for additional awards and sales.

Mr. Walter S. Mack, Jr., (3)

Now that you chose to write me in such an antagonistic vein, and chose to send copies to the press without making such indication on the original letter, I hope that many more artists will feel impelled to share the responsibility for a fair demand.

Sincerely yours

PORTRAIT OF AMERICA

SECOND ANNUAL COMPETITION AND EXHIBITIONS

OVER FIFTEEN THOUSAND DOLLARS IN PRIZES

Foreword

FEELING more convinced than ever that Industry can be one of the foremost patrons of living American Art, Artists for Victory, Inc., welcomes the decision of Pepsi-Cola Company to make the Portrait of America Competition an outstanding annual event, and to inaugurate the Second Annual Competition and Exhibitions under the same name and sponsorship, with certain additions and improvements gathered from our experience last year. Both Artists for Victory, Inc., and Pepsi-Cola Company hope that in broadening the scope of prizes and conditions of the competition, the welfare of art will be more fully served and the artists will be more fully benefited.

A greater number of prizes will be awarded this year. They will amount to \$15,250, the artist retaining title to his picture and receiving the sale price, if a sale is made. Other changes in the regulations will be found in the succeeding pages.

By holding this competition and the exhibitions, and publishing the calendar in full color, the Company feels it is doing a pioneering work in publicizing fine paintings by fine artists, both prominent and less well known. Also through the exhibitions in nine of our largest cities and the distribution of over 600,000 calendars in full color, many homes throughout the country will be able to see and obtain good art selected by a jury of unbiased experts. The management of the competition and the choosing of the Jury of Selection and the Jury of Awards are again left entirely in the hands of Artists for Victory, Inc.



Arthur Crisp, President
ARTISTS FOR VICTORY, INC.

Rules and Regulations

I SUBJECT:

The theme will again be present-day America and American life. Artists should interpret this as covering any subject matter that presents an aspect of this theme — the people, the cities, the farms, factories, woods and rivers, the flora and fauna of the land shown in any season of the year.

II JURIES OF SELECTION AND AWARDS:

The dual jury system will be used. A jury of three artists will judge the traditional paintings. A different jury of three artists will judge the modern paintings.

Each artist competing will receive a grey card and a yellow card to be tacked on the back of his picture. If they wish to be judged by the traditional jury they will use a grey card. If they prefer the modern jury they will use a yellow card. Those few who wish to be judged by both juries will tack a grey and a yellow card on the back of their picture.

TRADITIONAL JURY

HOBART NICHOLS
GLADYS ROCKMORE DAVIS
EUGENE HIGGINS

Alternates

GORDON GRANT
ROY BROWN
J. SCOTT WILLIAMS

MODERN JURY

HENRY VARNUM POOR
HUGO GELLERT
KATHERINE SCHMIDT

Alternates

ROBERT GWATHMEY
MILTON AVERY
WALDO PEIRCE

III PRIZES AND PURCHASE OF PAINTINGS:

1. From the 150 paintings selected for the exhibition by the Artist Jury of Selection, twenty paintings will be chosen by a separate Jury of Awards comprised of artists, museum directors and art critics. These twenty paintings will receive prizes as follows:

FIRST PRIZE	\$2,500 in Cash
SECOND PRIZE	2,000 in Cash
THIRD PRIZE	1,500 in Cash
FOURTH PRIZE	1,000 in Cash
FIFTH PRIZE	750 in Cash
NEXT FIFTEEN PRIZES, \$500 EACH, TOTALING.....	7,500 in Cash

2. None of these twenty paintings becomes the property of Pepsi-Cola Company, except under the following conditions:

a) A painting which has received a prize may be purchased by the Company by the additional payment of the difference between the purchase price of the painting and the amount of the prize awarded. Thus, for instance, should an artist price his painting at \$2,000 and receive a prize of \$500, this painting may become the property of the Company upon payment by the Company to the artist of another \$1,500.

b) Where the amount of a prize awarded to the artist exceeds the purchase price fixed by the artist for his painting, the painting becomes the property of the Company should the Company so desire.

3. In addition to the prize award money outlined above for the 20 winning pictures, the Pepsi-Cola Company expects to purchase some additional pictures for their permanent collection out of the 150 pictures in the exhibit.

In the last competition just completed, the Company spent a sum slightly in excess of \$10,000 for such purchases.

4. Paintings purchased by the Company will be added to its collection of contemporary American art.

5. All pictures in the exhibition will be available for purchase by the public, without commission or profit to Artists for Victory or Pepsi-Cola Company or anyone connected with the exhibition.

IV EXHIBITIONS:

The initial exhibition of the 150 paintings chosen by the Jury of Selection will be held at a New York museum or gallery early in the Fall or Winter of 1945. Following

the New York showing, the exhibition will go on tour for one year to outstanding museums or galleries in eight other cities throughout the United States.

All artists whose work is selected for inclusion in the traveling exhibitions agree in advance to leave their pictures in the control of Artists for Victory, Inc., for the duration of the tour, even though the picture may be sold prior to completion of tour. All pictures must remain as hung in the exhibitions.

REPRODUCTION OF PAINTINGS:

Pepsi-Cola Company has full reproduction privileges with regard to the twenty prize winners, and will select twelve of them and reproduce the same in full color on a calendar dated for 1946. Not less than 600,000 of these calendars will be distributed free to the American public.

It is understood that Artists for Victory, Inc., and the Pepsi-Cola Company have permission to photograph in black and white or color, any or all paintings in the exhibition for catalogues, newspapers and magazines, or any other form of publication reproductions in connection with the promotion of this Competition and Exhibitions.

VI ELIGIBILITY:

This Competition and Exhibition is open to all artists throughout the United States of America and its possessions.

VII DATE OF COMPETITION:

All entries must be received between *April 1st and April 15th, 1945.*

VIII SHIPPING & DELIVERY OF WORKS:

All pictures submitted must be delivered or shipped to *Hayes Storage, Packing and Removal Service*, for Portrait of America Competition, 305 East 61st Street, New York 21, N. Y. Receiving hours are from 8:00 A.M. to 4:30 P.M.; Saturdays: 8:00 A.M. to 12:00 noon. **DO NOT SEND TO ARTISTS FOR VICTORY, INC., 101 Park Avenue.**

IX MEDIA:

Oil, Oil Tempera, Egg Tempera, Casein Tempera. No water color, gouache, or pastel will be accepted.

X SIZE:

Pictures, *including frame*, must not exceed 56 inches in length or width, nor be less than 16 inches, including frame.

XI FRAME:

Because of shipping difficulties light frames are requested and **NO GLASS** will be received.

XII SUBMISSION:

Only *one* painting by each artist may be submitted.

XIII ENTRY BLANK & CARD

The long entry blank, declaring intention to enter, should be filled out in *typewriting* or *printing* and mailed to *Artists for Victory, Inc.*, 101 Park Avenue, New York 17, N. Y., immediately, but in no case later than *March 20th, 1945.* The card should be filled out in *typewriting* or *printing* according to directions, and *tacked to the back of the picture.*

XIV LIABILITY:

All shipping and insurance costs to and from receiving address must be borne by the artist. Neither Artists for Victory, Inc., nor the Pepsi-Cola Company will be responsible for loss or damage to works of art submitted, nor to frames, no matter how the same may be caused prior to their acceptance for the exhibition.

In connection with works selected for exhibition, however, all shipping and insurance costs will be borne by the Company, including final return to artists of pictures which have been on tour.

XV REMOVAL DATES:

Paintings not accepted for the exhibition must be removed between *June 1st and July 1st, 1945.* After that date, they will be automatically returned to the artist express collect, unless previous instructions are received for storing at the artist's expense.

XVI CHANGE OF ADDRESS:

Exhibitors *must notify* Artists for Victory, Inc., immediately of any change of address.

XVII AGREEMENT:

Entry into the Competition is understood to imply an agreement on the part of the competing artist with all conditions as set forth in this circular.

ARTHUR CRISP, *Chairman*
NATHANIEL POUSSETTE-DART
FREDERICK DETWILLER

Committee for the Competition and Exhibitions



ARTISTS FOR VICTORY, Inc.

ROOM 514, 101 PARK AVENUE, NEW YORK 17, N. Y., MU 5-9689

HOBART NICHOLS, *Honorary President* **JOHN TAYLOR ARMS, *Honorary Vice President***

ARTHUR CRISP, *President*

ALFRED GRIFFERT, JR., *1st Vice President*

PAUL MANSHIP, *2nd Vice President*

HUGO GELLERT, *3rd Vice President*

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JESSIE OVERTON HOPPER, *Decoration*

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American Abstract Artists
American Institute of Decorators
American Society of Miniature Painters
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An American Group, Inc.
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Municipal Art Society of New York
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National American Institute of Architects
National Association of Women Artists
National Sculpture Society
National Society of Mural Painters
New York Chapter of the American Artists Professional League
New York Chapter of the American Institute of Architects
New York Chapter of the American Society of Landscape Architects
New York Society of Craftsmen
New York Society of Women Artists
Pittsburgh Artists for Victory
School Art League
Sculptors Guild, Inc.
Silvermine Guild of Artists
Society of American Etchers
United Scenic Artists

SUMMARY OF THE FIRST PORTRAIT OF AMERICA COMPETITION AND EXHIBITIONS

ARTISTS will be interested in knowing the results of the initial Portrait of America exhibitions. At the moment of writing this insert sheet, the 150 canvases which comprise the Portrait of America exhibition have just completed a two months showing at the Metropolitan Museum of Art in New York City, and are about to start on a national tour of the following eight other museums throughout the country:

Museum of Fine Arts, Springfield, Mass.
Carnegie Institute, Department of Fine Arts, Pittsburgh, Pa.
The Cleveland Museum of Art, Cleveland, Ohio
The Detroit Institute of Arts, Detroit, Mich.
San Francisco Museum of Art, San Francisco, Calif.
Los Angeles County Museum, Los Angeles, Calif.
Dallas Museum of Fine Arts, Dallas, Texas
William Rockhill Nelson Gallery of Art, Kansas City, Mo.

The Pepsi-Cola Company, over and above presenting \$11,000 in prize awards to the twelve winning artists, later purchased an additional fourteen paintings. Besides the pictures bought by the Pepsi-Cola Company, a number of paintings were bought by the public during the first exhibition showing at the Metropolitan Museum of Art. The total purchase of pictures means that the artists realized a total of \$34,535 as a result of only one showing so far and before going to the other cities.

The additional fourteen paintings purchased by Pepsi-Cola Company over and above the awards presented to the twelve winning artists were as follows:

"Industrial Town" by Abraham Rattner
"Black and White" by Xavier Gonzalez
"James P. Johnson" by Jay Robinson
"L Station" by Joseph Solman
"Warehouses" by Harold Sterner
"New England Barn" by Vincent Spagna
"The Terminal" by Stuart Davis
"Fishermen's and Artists' Carnival, Gloucester, Mass."
by Abraham Walkowitz
"Bridal Bouquet" by Arthur Osver
"The Gas Tank" by Joseph Stella
"The Fallen Tree" by Max Weber
"Public Sale" by Andrew Wyeth
"Broadway Boogie" by Mark Tobey
"Seurat's Lunch" by Ben Shahn

(over)

The 150 canvases in the exhibition were chosen by an artist Jury of Selection from among 5,000 paintings submitted by 3,216 artists from every state in the Union (except Wyoming) and also include Alaska, Canal Zone, District of Columbia and Puerto Rico. Artists from every branch of the Armed Service were represented — Army, Navy, Coast Guard, Air Force, Marines, Red Cross and WAC.

From the 150 paintings selected for exhibition, twelve were chosen as prize winners by a separate Jury of Awards consisting chiefly of artists, also of museum directors and art critics; these prize winners and their awards were as follows:

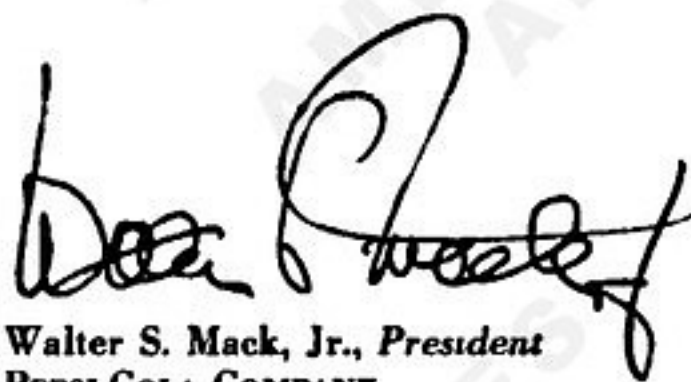
1st Prize (\$2500) to Waldo Peirce	for "Maine Swimming Hole"
2nd Prize (\$2000) to Philip Evergood	for "Wheels of Victory"
3rd Prize (\$1500) to Louis Bosa	for "Sidewalk Market"
4th Prize (\$1000) to Joseph De Martini	for "Summer Day"

Eight other prize winning artists who received \$500 each for reproduction rights of their work were as follows:


Vincent Spagna	for "New England Barn"
Sol Wilson	for "The East Wind"
Arthur Osver	for "Bridal Bouquet"
Lucille Corcos	for "Frank's Fish Shop"
Xavier Gonzalez	for "Black and White"
O. Louis Guglielmi	for "Festa"
Stuart Davis	for "The Terminal"
Philip Reisman	for "Feature Act"

The twelve prize winning paintings appear on the 1945 Pepsi-Cola Calendar, over a half-million of which were distributed free to museums, schools, libraries, factories and stores.

America's artists are invited to participate in the second annual Portrait of America Competition, which we expect to be even more successful than the first.



Walter S. Mack, Jr., President
PEPSI-COLA COMPANY



Arthur Crisp, President
ARTISTS FOR VICTORY, INC.

February 18, 1947

Mrs. John Winterstein
8440 St. Martin's Lane
Philadelphia 18
Pennsylvania

Dear Mrs. Winterstein:

I am sorry not to have written you sooner, but I wanted to explore every possibility for a piece of Zorach sculpture for your flower show.

There is an awfully good bronze called PEGASUS that I think would be ideal for your purpose, better than the terra cotta about which I spoke. PEGASUS is about 16 inches high and about 14 inches wide. It depicts a small child on a winged pony.

There is also a plaster cast which has been bronzed of the CHILD AND CAT owned by the Museum of Modern Art, which you said you admired.

Mr. Zorach would be glad to lend you either of these casts. Could you please let me know when you would like the one you choose shipped, and the address?

Sincerely yours,

Charles Alan

February 19, 1947

Mr. Homer Saint-Gaudens, Director
Carnegie Institute
Department of Fine Arts
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

Although my tan will probably disappear by March 21st, I shall be very glad to see you and look forward to your visit.

Sincerely yours

EGH1a

HENRY DREYFUSS
501 MADISON AVENUE
NEW YORK 22, N. Y.

JULIAN G. EVERETT
ASSOCIATE

February 19, 1947

Mr. Charles Alan
The Downtown Gallery
32 E. 51 Street
New York, N. Y.

Dear Charles:

I am writing this to you rather than talking to you because I am just getting ready to shove off for Mexico. First of all you are not to feel embarrassed about talking business with me. I was the one who brought it up.

I have had long talks with the Central since our meeting. As a matter of fact I have sent them outlines which Win Nathanson worked up for me. The great problem with the railroads at the moment is that they are losing money. They have succeeded in getting several of the art galleries (some of them good and some bad) to agree to lend them paintings free of charge. The galleries even going so far as to pay their own insurance! You can imagine the battle I have with hard-headed business men asking for money when they can get something for nothing.

However I haven't given up the ship and I will argue my point. We will be buying pictures for the steamships and when we are ready for them I would like to talk to you about it again.

The Pasadena Art Institute has done pretty much what you suggest, and not too successfully so far as the collection is concerned because the citizens who contributed the money wanted to have something to do with the selection of the paintings -- and I think the collection is rather ghastly. However I will take the idea up on the Coast and see what I can do. You will hear from me about it when I get back which will not be until April.

Best regards,

HD:R

February 19, 1947

Hans Knoll Associates
601 Madison Avenue
New York 22, N. Y.

Dear sirs:

We should like to open an account with you. From time to time we not only sell paintings to clients, but assist them in the decoration of their homes.

We have accounts with the Herman Miller Furniture Co. and Cromwell Design. Our bank is the Chase National Bank, Rockefeller Center Branch.

As, at the moment, we have two clients who wish us to decorate for them, we would appreciate a reply to this letter at your earliest convenience.

Very truly yours,

THE DOWNTOWN GALLERY

by

Charles Alan
Associate Director

P. S. Our sales tax number is 13748.

February 19, 1947

Mr. Otto Wittmann, Jr.,
Assistant Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Mr. Wittmann:

Under separate cover I am sending you the only photograph we have available of a Harnett such as you described. May I suggest that you communicate with the Museum of Modern for a photograph of their "Old Scraps". Also I would recommend your writing to the Wadsworth Atheneum to ask for a photograph of a much earlier example of this type called "All Seeing Eye" which we sold them a good many years ago.

Sincerely yours

EGHla

February 19, 1947

Dear Virgie:

Enclosed is the consignment for the BIG LITTLE PICTURES. Since we were late on shipping these, some of the paintings not being available until now, we are sending them express. It is a small shipment and should not cost much. Freight seems terribly slow. We are somewhat concerned because we have not received any paintings from you at all at all. No Kuniyoshi Blond, no Harnett, no nothing - and it is more than a month since you shipped those things. No Karfiols have arrived either.

We are very anxious to hear about the Dove show, to see the catalogue, to know how the opening went. Please do let us know.

I would also like to hear about Donald Bear, whether he has come to see the Doves, also Poland. And have you heard from Dr. Morley?

Edith says just hold the Harpo Marx baby for a while.

The little pictures should make a good show. There is a lot of variety, and they are fairly inexpensive. I think you should use the angle that these are not over-mantel paintings. These are complete little statements by leading artists, only for people who like pictures as pictures, not for decoration. They won't fill up a wall, but each contains an essential expression of the artist. They will bear looking at for a long time. They are for people who have never owned a hand-painted picture, with which to start a collection.

Let us hear how things are going.

Best to you and Peter,

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

February 19, 1947

Dear Charles:

The enclosed check from the local insurance Co. is the one insurance policy was of - to Stuart Davis. I regret very much to say that his check and white 80 13.32 was in a mishap here, and this check for 13.32 represents 2/3 of the selling price of \$200, as listed on your shipment of drawings and watercolors #3731 dated November 7, 1946.

The bill from the artist on that you returned to us was one you asked us to send you. The Hallett hats were all in horrible condition, and you asked us to see them and then sell the charges to you so you could collect from the artist. \$1.00.

133.32
The dove sketch looks wonderful. We decided to dispense with the opening, but still had a couple of his friends in it so they can see it. We will have it on the wall.

We are out of the house and the house is now empty. We are going to have a party on the 21st and will have a lot of people there.

We are going to have a party on the 21st and will have a lot of people there. We are going to have a party on the 21st and will have a lot of people there.

We are going to have a party on the 21st and will have a lot of people there. We are going to have a party on the 21st and will have a lot of people there.

Love soon.

Best to you.

Vanbark

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U S A

February 19, 1947

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. James Soby, who is very kindly loan-
ing us his Ben Shahn Father and Child for in-
clusion in our Biennial Exhibition of Contem-
porary American Painting, does not possess
a photograph of this painting.

Would you be so good to forward to us a
photograph of this painting if you have one
available?

Very sincerely,

Charles H. Sawyer
Charles H. Sawyer
Director

CHS/fmd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1947

Mr. Philip Elliott, Director
Albright Art School
1231 Elmwood Avenue
Buffalo, New York

Dear Mr. Elliott:

The only artist whom we represent who might be interested in the job of "Teacher of Painting" you write about is Mitchell Siporin.

He would not know definitely for three or four weeks whether he would be available - and he could not consider the job at the exceptionally low salary offered. (You know it is considerably lower than that offered by other schools of similar calibre.)

If you would like to meet him, or see some of his paintings while you are in New York next week we should be glad to arrange an appointment at your convenience. Or, if you would like to communicate directly with him, his address is 121 West 97 Street, New York, N. Y.

Cordially yours,

Charles Alan
Associate Director

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

February 20, 1947

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Enclosed please find a check in the amount of three hundred dollars (\$300) in payment by Mrs. Charles S. Bird, "Endean", East Walpole, Massachusetts for John Marin's drawing Elephants, 6 3/8 x 9, undated, wash.

If there is any further information you need, do let me know.

Sincerely yours,

Natalie Marston-

Secretary to Mr. Platt

encl.
nm

KNOLL ASSOCIATES
INCORPORATED

601 MADISON AVE. NEW YORK 22 TELEPHONE PLAZA 9-3560 CABLE KNOLLET NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1947

Mr. Charles Alan, Associate Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

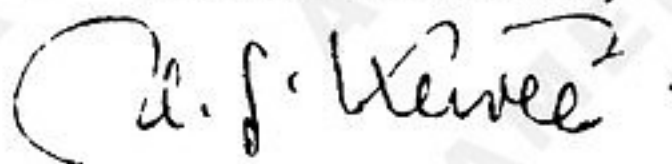
Thank you very much for your letter of February 19th.

As you probably know, we have a showroom at the above address to which we are pleased to invite you and your clients.

Our prices are marked list subject to 33 1/3% discount and we shall do everything possible to be of service to you.

Very truly yours,

KNOLL ASSOCIATES, Inc.



H. G. KNOLL, Pres.

HGK: 1c

February 21, 1947

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

When I returned to New York I mailed two views of the new head by William Zorach to you. This has some of the characteristics of the "Head of Christ" you liked several years ago. It is difficult to make comparisons, but I am convinced that you will find this stone carving certainly as fine an example of contemporary sculpture as the other. It is somewhat larger and is further developed. I consider it one of the outstanding contemporary works in the sculpture field and hope that you will agree with me.

The Zorach exhibition will be held throughout the month of March but I am communicating with you earlier as a private collector (and this is not sales pressure) is greatly interested in the "Prophet". Naturally we prefer to place it in a museum. The museum price is \$4000. Will you be good enough to let me know your reaction at your earliest convenience.

Sincerely yours

EGHla

February 21, 1947

Mr. William M. Milliken, Director
Cleveland Museum of Art
Cleveland, Ohio

Dear Mr. Milliken:

We are just completing preparations for a one-man show of recent sculpture by William Zorach.. In thinking of new museum prospects, it occurred to me that Cleveland should own a Zorach for two reasons: One, for its quality; and two, because he is a home town boy.

The exhibition will be held during the month of March and if you are not planning to be here during that period, would you suggest that I send you photographs of some of his stone carvings? They are really superb.

Sincerely yours

EGH1a

February 21, 1947

Mr. Ralph deGolier
Box 771
Vineyard Haven
Massachusetts

Dear Mr. deGolier:

Mr. Barrie mentioned in a note that you were interested in disposing of some wash drawings by Stuart Davis.

If you will be good enough to send me photographs of these pictures, I could let you know whether we are in the market.

Sincerely yours

EGHla

Feb. 21, 1947

Mrs. Edith Halpert;
Dear Mrs. Halpert;

I own four wash drawings signed by Stuart Davis. He did them as designs for my ballet "The Puritans." As the ballet has never been produced these drawings have never been exhibited. If you are interested in seeing, exhibiting or buying these 24" x 19" drawings please let me know. I already am aware that you handle Stuart's work

Sincerely,
Ralph deGouier

Box 771
Vineyard Haven
Mass.

February 21, 1947

Mr. Fred Frederica
28 East 73 Street
New York, N. Y.

Dear Mr. Frederica:

After a slow careful examination, the Kende Galleries finally reported that the prospects of selling your Chinese collection at equitable prices were not very good at the present time and returned the material to us. I am sorry that we could not be of greater help in this connection. Shall we send back the cartons to your apartment?

We are still waiting on the Negro sculpture, hoping to get a complete survey in a short time.

Sincerely yours

EGHla

February 21, 1947

Mr. Erwin O. Christensen, Curator
Index of American Design
National Gallery of Art
Smithsonian Institution
Washington, D. C.

Dear Mr. Christensen:

The "Columbia" figurehead was purchased by us from the Eli Nadelman collection a good many years ago and the information we received at the time is incorporated below:

Date is undetermined. Possibly late 18th century.

This figurehead was found in the Virgin Islands by the late Max Williams, from whom it was purchased by Eli Nadelman and was subsequently acquired by The American Folk Art Gallery.

The figure is carved in the quarter round, with head and arms in the full round. The extended left arm is restored to the elbow in sheet iron wrought in the full round. The raised right arms suggests that the figure originally held a flag staff, as indicated in a weathervane of almost the identical subject which appears in the AFA collection (and which lends further proof that the figurehead is of American origin). Signs of white paint are still visible, with the liberty hat and laurel leaf crown in gilt, also. The base was evidently added later.

In her book, AMERICAN FIGUREHEADS, Pauline A. Pinckney reproduces COLUMBIA as an outstanding example (Plate VIII). It was also reproduced in the Newark Museum Catalogue "American Primitives", The American Collector November 28, 1935.

I hope this is the information you require.

Sincerely yours

February 21, 1947

Mr. E. E. MacCrone
2656 Penobscot Building
Detroit, Michigan

Dear Mr. MacCrone:

I hope you will forgive me for being so late in replying to your letter of January 13th. I have just returned from an extended vacation and am now applying myself to my mail.

Naturally I was quite taken back by the contents of your letter. After all, you had considered the Marin for some time and were sufficiently familiar with his work to observe its qualities, its tonalities and its size which incidentally is the average size of all the Marin paintings. O'Keeffe and I withdrew the picture from the exhibition so that it would not be desired by any one else during its lengthy tour, to complicate matters.

However, if you are not going to be happy with it we certainly won't insist on your keeping the picture. The same applies to the Doves.

Sincerely yours

EGHla

February 21, 1947

Mrs. Hazel B. King, Curator
Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. King:

I have just returned from Zorach's studio for our final plans of his one man show to be held at the gallery during the month of March. His new sculpture is so extraordinary in quality, conception, execution, material and size that I was tempted to write to you in order to tempt your interest.

If you are not planning to be here during the month of March I should be glad to send you a group of photographs if you so desire, and if you indicate whether you would be interested in a monumental sculpture or in one of the smaller and equally important examples.

I look forward to hearing from you.

Sincerely yours

EGHla

February 21, 1947

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

I see by the papers that we are now to address you as Director. We love you just the same.

Some time ago I wrote you inquiring about the prospects of getting the Zorach sculpture "Victory" back in time for our opening date. Have you had an opportunity to check with your truckman to ascertain whether this could be accomplished. I am very eager to know as we are making our final arrangements.

Congratulations and Good Luck.

Sincerely yours

EGHla

February 21, 1947

Mr. Nelson Rockefeller
810 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

At the moment we are organizing an exhibition of sculpture produced by Zor-oh during the past four years. There are several monumental pieces as well as smaller examples in stone and in wood. All of these are so extraordinary in quality that I could not resist the temptation of calling your attention to this group with the idea of using them either outdoors or indoors, in town or in the country.

The exhibition will open on March 4th but I shall be glad to give you a preview at your convenience or send you a group of photographs to study. I have reason to believe that you will find these Zorachs' exciting and will be tempted either for yourself or for the Museum of Modern Art.

I look forward to hearing from you.

Sincerely yours

EGH1a

February 21, 1947

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Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

I am so sorry to have missed you on your one and only visit in many years.

Mr. Alan told me that you enjoyed the Dove exhibition and subsequently sent the Dove you selected, to Mr. Richardson for further consideration. It is an exceptionally fine example and priced, if you will compare it with memories of Steiglitz's figures, at an exceedingly low valuation. We are eager to get a greater distribution for the Doves and have been extremely successful, following this lower priced principle. Mr. Alan also mentioned your interest in adding to your Marin collection. Have you anything specific in mind?

I am seeing Marin within the next few days to discuss his future plans. For some time he has been adverse to making any sales and has been considering the idea of going over his entire collection as soon as the Steiglitz's Marins and other pictures are moved from An American Place. It would be helpful of course if I knew whether you prefer to concentrate on oils or watercolors and if the former, whether you would prefer to add a seascape to compliment the two other subjects. As you know, there are very few oils extant but the best ones are really superb.

May I hear from you at your convenience.

Sincerely yours

EGHla

February 21, 1947

Mr. Blake-More Godwin, Director
Toledo Museum of Art
Monroe Street and Scottwood Avenue
Toledo, Ohio

Dear Mr. Godwin:

During the month of March we are planning an exhibiton o recent sculpture by William Zorach which is so extraordinary in quality that I could not resist writing to you. There are four magnificent new heads in addition to a monumental Mother and Child and several smaller figures, creating a tremendous variety. If you are not planning to be in town during March, would you suggest that I send you photographs of several items? Three of these will be reproduced in the catalogue but we have prints of all the others.

I look forward to hearing from you.

Sincerely yours

EGHla

February 21, 1947

Miss Agnes A. Abbott, Chairman
Department of Art
Wellesley College
Wellesley, Massachusetts

Dear Miss Abbott:

While we would very much like to cooperate with you, the Zerbe stock has been greatly diminished through sales and even if we were to arrange an exhibition to include several media, it would be impossible to have it available during the period from May 6th to 25th. At that time we are planning a one man show of Zerbe's work at our California branch gallery.

Perhaps next season will suit you as well. If so, we can probably get together a sufficient number.

Sincerely yours

EGH1a

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February 21, 1947

Mr. Charles H. Sawyer, Director
Worcester Art Museum
55 Salisbury Street
Worcester 2, Massachusetts

Dear Mr. Sawyer:

When I returned from Boston, which was preceded by a Florida trip, I found your letter asking for three paintings, and learned that all three had been sold very recently. "Pad #2" by Stuart Davis can be obtained from the client, but the other two have been shipped to distant parts of the country. No doubt you can find a Zerbe in Boston which will serve your purpose and if you care to let me choose a substitute for the Kuniyoshi, I shall be very glad to do so. Incidentally, I just found a previous notation to the effect that Perry Cott had an alternative for the Zerbe -- "St. Louis Drawing Room", a photograph of which he took with him. Perhaps this will do. I have also found a photograph of the newest Kuniyoshi which I am sending to you as a suggestion, replacing "She Mourns".

Please let me know your decision.

Sincerely yours

EGHla

February 24, 1947

Contemporary Design, Inc.
711 Fifth Avenue
New York 22

Attention: Mr. Altman

Dear Mr. Altman:

Enclosed you will find a copy of the O'Keeffe letter with changes. We think it more advisable to make contracts for scarves only for the moment. If you branch out into other products we can make new agreements to cover them. It is too vague to include everything in one letter.

I will do my best to get the Davis business settled as soon as possible.

Sincerely yours,

Charles Alan

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

February 24, 1947

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just had word from the Fidelity-20th Century Transportation Company concerning the arrangements to return Zorach's "Victory".

Mr. Harner has just told me that they will arrange to pick this piece up on Monday the 3rd and if time will allow, considering the destination of the other work which is being carried by the same van, they will hope to deliver it to you on the afternoon of the 3rd. Although, it may be that it cannot be delivered to you until Tuesday morning the 4th.

Chiefly due to the inability of Budworth to handle any of the return of our show until the end of the week, the paintings will move from Philadelphia to New York on Friday of that week and the sculpture will not be moved until Monday of the following week.

In view of these facts I feel that it is legitimate for you to pay the extra charge concerning the return of the Zorach piece as a single example which will be \$20.50. *I truly wish this were less!*

I most certainly hope that this arrangement will be entirely satisfactory to you.

Very sincerely,

Joseph T. Fraser, Jr.
DIRECTOR

JTF:dmr

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

Feb. 24. 47

Dear Charles -

In closed are clippings from the show. We are left a little fluster with the reaction. Also enclosed are other clippings to give you an idea of what goes on here.

I called to Roger about the shipment. He says I shouldn't "sweat" about it. It's perfectly safe, and he sent a tracer out. I presume the "Boys on Boat" by BK. arrived at destination as well as the Florida circus scene? Hope no shipment is there any more.

Thank to edit -
kind to you

- Humbly,
Vigie

WORCESTER ART MUSEUM

55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

February 24, 1947

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Mr. Sawyer asked me to write to you concerning the three paintings which he had requested for the Biennial Exhibition by Karl Zerbe, Yasuo Kuniyoshi and Stuart Davis.

We would like to confirm the substitutions which you suggested, e.g. "St. Louis Drawing Room" by Zerbe and "Prettiest Girl in the Village" by Kuniyoshi for the two paintings we originally wanted by these artists.

You mentioned in your letter that we might secure "Pad #2" by Stuart Davis from the client. Would you please send us the name of the client so that we may make the proper acknowledgement and record the name correctly in our printed list of paintings for the exhibition which will have to go to the printer this week.

Sincerely yours,

Jean M. Bigelow

Jean M. Bigelow

OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director
MRS. HAZEL B. KING, Curator

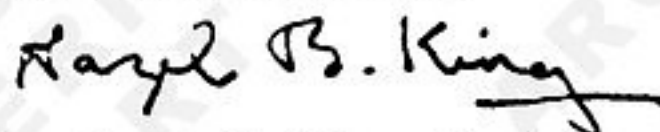
February 25, 1947

MISS ELLEN JOHNSON, Librarian
MRS PAUL R. SHAFFER, Acting Librarian

Dear Miss Halpert:

Thank you very much for your letter and announcement of the Zorach exhibition. I wish very much that I could be there for it. I do hope to be in New York by the first of April as I am assembling a contemporary American exhibition to be here at the time of the inauguration of our new president. It will be an opportunity to interest people from all over the country in our own art and I hope especially to have it effect Oberlin. Perhaps at that time I could see some of the Zorach sculpture and report on it to our committee.

Very sincerely yours,



Mrs. Hazel B. King, Curator

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

HRK:lsr
enc.



COMPANY
47-51 33rd STREET
LONG ISLAND CITY 1, N.Y.

WALTER S. MACK, JR.
President

Telephone:
BRONXIDES 6-2000

February 25, 1947

Mrs. Edith Halpert, Director,
Downtown Gallery,
32 East 51st Street,
New York City

Dear Mrs. Halpert:

I have just received your letter of February 18th, which I have read with considerable interest. Please allow me to straighten you out on a few points.

There are quite a number of things that Pepsi-Cola Company does as community services which are not motivated by profit. You probably have not heard about our service centers which we opened up for the soldiers during the war, nor of our voice recording letters which we provided on most of the hospital ships so that the wounded could dictate letters home to their family without any cost to them. You probably have not heard of our scholarship program through which high school students from every state of the Union get free scholarships to any college in the United States without any cost to them and without any obligations at all to our Company.

We are sincerely trying to be of service to artists in this country and to the public in our art contest called "Paintings of the Year". I assure you if it was just to get out a calendar for the public we could do it at considerably less expense and trouble, nor would we award art fellowships at \$1500 each to promising young artists to help them in their work.

I am not attempting to criticize the art dealers in New York. Whether they are serving a useful purpose in the development of art in this country or not is a question I am not concerned with. However, I do think it is unfortunate that you find it advisable to charge a commission for the pictures that we award prizes to or sell for the artists as you have no expense whatsoever in connection therewith. We were hoping that the artists would get all of the money from the prizes and from the sale of the paintings.

I have been told by a great number of artists as well as museum directors that most of the artists were having a bad time of it trying to find a market for their work and only a few of them are making a good living; that the Pepsi-Cola contest and exhibition

Mrs. Edith Halpert (2)

February 25, 1947

was a great thing for them, not only for the prize money but from the sale of their pictures and the opportunity afforded a great many of them who otherwise would be unable to have their work brought to the attention of the public and have an opportunity to sell their paintings without any cost to them whatsoever.

You have been misinformed if you are under the impression that, as evidenced in your letter, there were only a few newcomers in the exhibition because in our last year's exhibition almost one hundred of the pictures were those of artists who as yet were not well known and who were most anxious to have the opportunity that the Company afforded them. I am constantly receiving letters from artists complaining that they cannot find any art dealers in New York to show their work because they are yet not well known. We are planning to do something if we can to help that situation as well.

I understand that the museums of the country do not pay rentals to the artists for pictures they exhibit and I see no reason why we should. Either the Pepsi-Cola competition and exhibition are serving a useful purpose to the art world or they are not. We will not pay artists any rental money for the pictures that we exhibit and try to sell for them, but will continue the competition as we have outlined in our recent rules and regulations just published. If a few of the artists, under the leadership of yourself, want to boycott the competition and not submit pictures we are sorry, but the only people they will harm in the end will be themselves and the other artists whom we are trying to help. No one is going to be forced to exhibit their pictures or sell them or receive prize money if they do not want to.

Very truly yours,

Walter S. Mack, Jr.

WALTER S. MACK, JR.
President

cc. Miss Emily Genauer
Mr. Jewel
Mr. McKinney

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
ELMIRA BIER
Assistant to Director

February 25, 1947

Mrs. Edith Morgan Kilpert,
The Downtown Club,
32 West 51st Street,
New York 22, New York

Dear Mrs. Kilpert:

We are getting a little uneasy over the situation of our "Don't", "Primitive", "Modern", "American", "European", "Asian", "African", and "Latin American", which we hoped to give you for our 1947 exhibition. The three little "Don'ts" are Mr. Phillips, Mr. Bier, and Mr. Kilpert, who are all coming to the office now, but nothing else to fear. We would appreciate to hear from you concerning their whereabouts.

Sincerely,
Elmira Bier

17:3

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

February 27, 1947

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
41 East Fifty-first Street
New York, 22, New York

Dear Mrs. Halpert:

It was a great pleasure to have seen you in New York a week ago, and I am most grateful for your willingness to loan a few pictures for our forthcoming abstract exhibition. The pictures which I would like to have are as follows:

3 Stuart Davis--"Paris-New York" - 1800
3 Arthur Dove--"Rising Sun" - 1500
3 Halston Crawford--"Tour of Inspection" - 800

Our exhibition will open Wednesday evening, April sixteenth to continue through May eighteenth, a matter of about a month. Shown jointly will be an exhibition of a private collector of Providence, Mrs. Lois Orswell Dailey, who buys a good deal in the same category of material.

Because we have found packing companies and Railway Express so inefficient these days, we have been trucking all our exhibitions and will send our own truck to pick up your pictures about the eleventh of April. Will you be good enough to let me know whether you can help us out by transferring your insurance to cover the pictures while they are out of the Gallery, and whether you can send two photographs of each picture to our Director of Publicity, Mrs. Laurie Kaldis, c/o Mrs. Daniel Moran, 200 Old Broadway, Hastings-on-the-Hudson, New York. Mrs. Kaldis will be there only one week from this date, and will contact New York magazine editors, if you can provide her with the photographs.

Mrs. Halpert

-2-

February 27, 1947

I do hope this show will be the beginning of our activity in the modern field, and I will be tremendously pleased if we can count on you as we always have before.

With warmest regards,

Sincerely yours,

Gordon Washburn
Gordon B. Washburn
Director

GBW:O

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1947

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Thank you for investigating the delivery situation.

We should very much like to have you carry out your plan with the Fidelity-20th Century Transportation Company to deliver the Zorach either Monday afternoon or Tuesday morning. The former, of course, would be preferable.

I hope that you will be in New York to see the Zorach one man show which promises to be a very exciting event.

Sincerely yours

EGH1a

ROBERT H. TANNAHILL
103 MORAN ROAD
GROSSE POINTE FARMS 30, MICHIGAN

Feb. 27. 1947.

Dear Mrs. Halpert.

I was very sorry to miss seeing you when I was in New York last month. I am hoping to get back some time in April, and then certainly I shall hope to have the pleasure of meeting you.

I was much impressed by the Bone Show and I particularly liked Lloyd's "carbons" which I have decided to present to the Museum. I have sent the Founders Society a check for the picture which will be forwarded to you on receipt of a formal statement of bill which is the way the Museum operates. I am very pleased to have Bone represented in our collection.

It appears that in Marin, water colors I remembered and admired so much in Diegelitz's personal collection and consequently not available. However, there are other fine examples, and we can talk here over than I am in new work in Minneapolis.

With very kind regards,

Increasing Love
Robert Zimmerman

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A

February 27, 1947

Miss Martha Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for sending
us the forms for the Zerbe, Kuniyoshi
and Davis paintings which we are in-
cluding in our Biennial Exhibition of
Contemporary American Painting.

Would you be good enough to send
us the address of Mrs. C. S. Cutting
who is kindly loaning us the Stuart
Davis Red #2 so that we may record it
in our printed list of paintings. We
could report to you if we could have
them as soon as possible.

Thank you for your attention.

Sincerely yours,

Frederic M. Dresser

Frederic M. Dresser
cc'd to Mr. Sawyer

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

February 28, 1947

Mr. James Plaut, Director
The Institute of Modern Art
138 Newbury Street
Boston, Massachusetts

Dear Jim:

I am enclosing a check for \$400 made payable
to Raube Walters.

It is too bad that you have to be bothered
with this matter, but you can rest assured
that both Lea and I appreciate this fact.
Incidentally, will you please be sure that
Raube signs a release to Wesley Lea and the
Downtown Gallery indicating that not only
the note but all the obligations that he
may have in mind are completely wiped out
with this check, which will be the final
transaction with him.

Many thanks and best regards.

Sincerely yours

Edith

EGH1a

Mr. Walters -
Com 7352

is outside - in the

Office! - told him

Telephone PLAZA 8-3707 You're about to
rush off.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 28, 1947

Mr. Wright Ludington
Ranch Ysidro
Santa Barbara, California

Dear Mr. Ludington:

I am so glad that you are enjoying your Dove painting. The other will be sent to you very shortly. Perhaps by this time you have had an opportunity to see the exhibition at Vanbarkes. I should very much like to know your impression of the exhibition and its presentation. This is so far from the Downtown Gallery.

If you are convinced that you want to dispose of the Sheeler and that the museum would not care to extend its present collection, please send it on to us on consignment. As we have not increased prices since 1943 it would be embarrassing for us to ask more than \$750 -- the price you paid. However, I can write you further about this.

My best regards.

Sincerely yours

EGHla

February 28, 1947

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Forgive me for not having written to you before to advise you about the return shipment of the Doves. I was in Florida when the arrangements were made for shipping. By this time the five Doves you loaned us must be in your possession, together with two of the oils which you asked to have sent to you on approval. Mrs. Dove withdrew from sale the painting called "Cross in the Tree". She wants to keep that in memory of her husband. The other picture is under consideration and I will let you know the results.

Meanwhile, may I tell you how grateful we are for your generous cooperation in lending us the five superb examples, all of which were greatly admired during the exhibition. I am sure Mr. Dove would have been equally pleased with your assistance in making the show such a great success.

Sincerely yours

EGHla

P. S. Will you please advise me of your decision in connection with the Ben Shahn painting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 28, 1947

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington 9, D. C.

Dear Mr. Phillips:

Mr. Plaut was here yesterday and advised me that the Marin exhibition was being shipped to you. Enclosed you will find a consignment list and receipt form recording the oils, watercolors, drawings and prints, with selling prices.

Four of the drawings, indicated with an asterisk, have been sold in the exhibition, but we are carrying out the original plan of including them in the tour. In addition, I am indicating with a red check the paintings which are under consideration and should be withheld from sale in Washington until the clients make their decision.

I hope the show is a great success.

Sincerely yours

EGHla

Ref. 10000

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET, N. W.

WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director

February 28, 1947

Mrs. Edith Halpert,
Downtown Gallery,
32 E. 51st Street, New York.

Dear Mrs. Halpert:

It would be good to have our Loves back again and I am glad that there has been no reason for concern in not receiving them more promptly.

I am very reluctantly returning the "Ohio Magic" by Ben Shahn which, in spite of its quaintness and charm, does not have the emotional power and pathos to compensate for what I consider a total lack of paint "quality". I am still hoping that I will have a chance to get a picture like "Liberation" or even the "Handball" and I am willing to wait for that kind of an example of his art. I am sorry to have kept it so long but I know there is always a waiting list for his pictures and that you will have no difficulty in placing it.

I suppose the Loves have left long since but if by any chance they are still there you might just send in addition to our own paintings by Dove the small oil entitled "The Park" and not the two larger ones. The Marins have arrived in Washington from Boston but they have not yet been delivered. We plan to hang the exhibition today. Thanking you for your valued cooperation,

Sincerely yours,

Duncan Phillips

DP.E

February 28, 1947

Mr. Glen H. Turner, Curator
Springville High School Art Association
Springville, Utah

Dear Mr. Turner:

Mrs. Halpert has been in Florida for some weeks, and I am ashamed to write that your letter of January 22nd was mislaid. I am writing you at this date, very apologetically, hoping that we may still send you the titles of some paintings for your April exhibition.

We would be able to send the following paintings:

Rainey Bennett	5 "Circus Poster"	460. ✓
Raymond Breinin	20 "Procession"	400. ✓
Ralston Crawford	2 "Aitland Bridge"	750. ✓
Bernard Karfiol	52 "Cay Bouquet"	800. ✓
Katherine Schmidt	5 "Summer Hat"	23 By the Sea 750. ✓
Leubon Tam	26 "Daybreak by the Sea"	500. ✓
Karl Zerbe	47 "Church Street"	800. 900. ✓

These are all important recent examples by leading contemporary American artists representing a variety of important trends in American art today.

Could you let me know if you can still accept these entries? If so, we shall put these paintings aside for your exhibition.

Thanking you for your interest and cooperation, I remain,

Sincerely yours,

Charles Alan
Associate Director

February 28, 1947

Dear Virgie:

Your letter about the Dove show etc. arrived this morning, also the catalogue which looks very nice. About San Francisco and Santa Barbara: Dr. Morley said she wanted the show in April and Bear said he could not take it before summer. If they have changed their minds now it is OK with us. You work it out between them. I think Poland would take it in the summer too, so consider that. You can communicate directly with them all, and arrange whatever you wish, just keep us informed. I believe the museum in Utica, N. Y. would like the show in August or September, so bear that in mind. He would like to send it there as they are seriously thinking of purchasing at least one Dove. Work out whatever you wish about transportation costs. I think it would be fairest if you and the various museums would share the cost of the return shipment to New York. They will pay the costs of shipping up and down the Coast. The paintings should be insured for 2/3-selling price. Please keep us informed, though, about all developments.

About shipments: We still have not received the paintings you sent at the end of January. That means that they have been on the way for five weeks. With something like the Zerbos, we can not have them out for more than three months, so we will have to send them express. I purposely sent the little pictures so that they would arrive about two weeks in advance. You MUST have paintings at least that far ahead, in order to get acquainted with them, to write publicity about them, to show them to clients and promote them. We always try very hard to sell a few paintings before a show opens. People are more likely to buy if they feel they are being let in on something ahead of time. But, in any case, you can't just open a show and that's that. You have got to show the paintings for a few weeks beforehand and get people talking about it. That means that we must ship about four weeks prior to your opening, by express - by freight, it would mean six weeks in advance (at least) and we can not have important paintings by one artist away for that length of time.

A new idea: Edith and I think it might be helpful to you to lend you Louis Pomerantz, who works with us in the gallery, for a bout a month. He would arrive a week before the Zerbe show and remain until it is just about over. He is a very charming boy, with a fine background in painting and a great feeling for them.

When people get to know him they have confidence in his taste, and because of this and his charm he is a good salesman. He has a sincerity and enthusiasm which is very disarming. Of course, this entails considerable expense for us and we were wondering if he could live in your guest room. You see we have to pay him salary and expenses while he is away, and if he could live in your house it would save quite a lot of money. We think he would be able to instill some enthusiasm in your reluctant clients, because he, himself, loves paintings so much. Please let us know AT ONCE whether you would like him to come as we will have to make plane or train reservations immediately.

We are writing at once to all the people in the LA area who own Zerbe's asking them to lend them to you for the show. Edith feels that this will surely bring them and their friends to the gallery. You must credit them on the catalogue, because this will probably make other people interested. Zerbe should certainly sell on the Coast. He has a theatrical quality that has always been appealing to theatre and movie people. Ludington is on the verge of getting a Zerbe, also E. C. Robinson. They should be contacted before the show and shown the paintings privately - The Zerbe owners are:

Mr. Rowland Richards
Mr. Jack Cummings
Mr. Earl Grant
San Diego Fine Arts Gallery

By the way, what happened to the Davis drawing? You were so mysterious about it.

Sincerely yours,

February 28, 1947

Mr. Charles Cunningham, Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Mr. Cunningham:

On Monday we are opening an exhibition of William Zorach's recent sculpture, a catalogue of which I am enclosing.

As sculpture would not conflict with your painting plan, it occurred to me that you might be interested in making such an acquisition. The examples on view are really superb and are among the finest sculpture of our time by the dean of American sculpture. They are all directly carved and include a fascinating variety of subject matter. I do hope that you will come in.

My best regards.

Sincerely yours

EGHla

February 28, 1947

Miss Frances W. Dresser
Worcester Art Museum
Worcester
Massachusetts

Dear Miss Dresser:

This is in reply to your letter of February 27th. Mrs. Cutting lives in New York, but is away at the present time. However, knowing that the painting, PAD #2 by Stuart Davis, was promised for your exhibition, she sent it to the gallery and you can have it picked up here along with the Kuniyoshi and the Zerba.

Sincerely yours,

Charles Alan
Associate Director

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

February 28, 1947

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Mrs. Halpert:

Thank you for the entry blanks
regarding the loan of the following paintings -

Stuart Davis....Paint? (\$750.00) 700
78 Yasuo Kuniyoshi...Prettiest Girl in Village (\$466.66)
90 Karl Zerbe.....St. Louis Drawing Room (\$666.66) 1000.

Our insurance has been placed for the values listed above,
effective as of March 3rd and covering from the time the
painting leaves your walls until it has been delivered to
you at the close of our exhibition here.

We have asked W. S. Budworth & Son to
collect, pack and ship these paintings to us on March 3rd or
shortly thereafter in time to reach us not later than March 10th.
Mr. Budworth will no doubt get in touch with you concerning the
exact collection date.

Very truly yours,

Helen E. Werner

Helen E. Werner
Registrar